Catalogue

OF THE

Arabic and Persian Manuscripts

IN THE

ORIENTAL PUBLIC LIBRARY

AT

(BANKIPORE) PATNA

Vol I

PERSIAN POETS

FIRDAUSI TO HÂFIZ

Prepared by

MAULAVI ABDUL MUQTADIR

(Second Edition)

PRINTED FOR THE GOVERNMENT OF BIHAR
BY THE BAPTIST MISSION PRESS, CALCUTTA
AND
PUBLISHED BY THE SUPERINTENDENT, GOVERNMENT PRINTING,
BIHAR, PATNA
1962

PREFACE TO THE SECOND EDITION.

Volume I of the catalogue of Arabic and Persian manuscripts dealing with the manuscripts of early Persian poets beginning from the great epic poet, Firdausi, and ending with the lyrical poet, Ḥâfiẓ, prepared by Shri Abdul Muqtadir Khan, under the supervision of Sir E. Denison Ross, had first been published in London in the year 1908, and was hailed all over the Oriental world for its scholarship, particularly, in view of the fact that most of the manuscripts noticed in it were rare and unique. Its copies soon went out of stock.

In view of the utility and demand of this catalogue, Dr. Zakir Husain, Governor of Bihar, advised its reprinting. The Managing Committee of the Library welcomed this advice; and has taken action accordingly.

S. V SOHONI
Chairman,
Managing Committee,
Khuda Bakhsh Oriental Public Library,
Patna.

3rd October, 1961

PREFACE TO THE FIRST EDITION.

THE present volume constitutes the first instalment of the series of volumes which are to contain a complete and descriptive catalogue of the Arabic and Persian Manuscripts preserved in the Oriental Public Library at Bankipore.

The Library owes its origin to Maulavi Muhammad Bakhsh Khan, who, at the time of his death in July 1876, left a collection of fourteen hundred volumes In 1891, when the Library was opened to the public, it contained nearly four thousand manuscripts. The number of manuscripts is now upwards of six thousand These subsequent additions are entirely due to Maulavi Muhammad Bakhsh's son, Khan Bahadur Maulavi Khuda Bakhsh Khan, C I E, to whom the Library in its present state owes its existence

Not long after my arrival in India, in 1901, I had the privilege of visiting this Library with Lord Curzon. In view of the fact that this splendid collection was almost unknown in Europe, and not nearly so well known as it deserved to be among the learned Muhammadans of India, I had no difficulty in convincing so great a patron of learning as Lord Curzon of the imperative need of having the Library properly catalogued, and at His Excellency's desire the Government of Bengal undertook to provide funds for this purpose.

The next step of importance was to find right men for the task and to train them in the European methods of cataloguing I was fortunate enough to find among the Muhammadans studying in Calcutta two young men who seemed to me to possess the necessary qualifications and tastes. namely,

Maulavi Kamaluddin Ahmad for Arabic; and

Maulavi Abdul Muqtadir for Persian.

During the year 1904 these young students went through a regular course of training, during which they prepared a *catalogue raisonné* of the Arabic and Persian Manuscripts in the Calcutta Madrasah, which was published in 1905.

With the experience thus gained they proceeded to Bankipore and began their labours. Maulavi Kamaluddin taking up the Koranic Literature and Maulavi Abdul Muqtadir the Persian Poetry. At the end of two years Maulavi Kamaluddin, having accepted the important post of Superintendent of the Chittagong Madrasah, was obliged to give up his cataloguing work, and his place was taken by Maulavi Azimuddin Ahmad, who since his appointment has been chiefly occupied with the Arabic works on Medicine, of which the Library possesses a very fine Collection of MSS., second only to that of the Rampur Library.

Critics may possibly point out that a great many details contained in the present catalogue are sufficiently well known to scholars to make anything beyond a reference to authorities unnecessary. It must however be borne in mind that this is the first large *catalogue raisonné* of Arabic and Persian Manuscripts ever published in India, and that it is consequently to serve as a work of reference and a model to all future compilers of catalogues in India. European catalogues are not easily procured in India, and when procured are often difficult for a man knowing no other European languages than English to consult.

In the biographical and bibliographical details given under each work the compiler has throughout endeavoured to use original sources and to form independent views, and in this he has laid under contribution several rare biographical works which were unknown or inaccessible to his predecessors.

The whole catalogue of the Persian Poetry will probably occupy three volumes The present volume deals with the poets from Firdausi to Hâfiẓ.

Among the many remarkable and interesting works which are noticed in this volume the following are specially worthy of attention —

1 —A splendid copy of the Shah Namah (No. 1) which Alimardan Khan presented to the emperor Shah Jahan.

2.—A copy of the Rubâ'is of Sayfuddin Bakharzi (No. 56), of which no other copy is known.

3 —A splendid copy of the Haftband of Kashi (No. 114), notable for its superb calligraphy

4.—A very old copy of the lyrical poems of Salman of Sawah, written thirty-three years after the poet's death (No 147).

5.—A unique copy of the diwan of Ruknuddîn Sâ'in (No. 149)

6.—A very valuable and interesting copy of the diwan of Ḥâfiẓ, from which the emperors Humayûn and Jahângîr took omens, and on which they made notes with their own hands (No 151).

While the present volume was being printed I was absent from India, and during that time Mr. J. A Chapman very kindly supervised the work as it passed through the press

I cannot in this place refrain from saying a few words in praise of the compiler of this volume. Maulavi Muqtadir has risen to the height of his task by sheer devotion and energy, coupled with a scholarly instinct such as is rarely met with among Muhammadans In fact, I think that the present volume with all its shortcomings represents a higher level of scholarship than has hitherto been reached in modern literary research in India, at any rate as far as concerns Islamic studies It marks a new epoch, and I trust it may be the forerunner of much more work of the same standard of excellence.

E. DENISON ROSS.

CALCUTTA, *April 1908*

TABLE OF CONTENTS

PERSIAN MANUSCRIPTS

No. 1.

foll. 612; lines 25; size 16×10; 10¾×5¼.

شاهنامه

Shâh Nâmah.

By Firdausî.

Firdausî, with his full name ابو القاسم منصور الفردوسی الطوسی, the great epic poet, was born in Shâdâb, near Ṭûs, about A H 321 or 322 = A D. 933 or 934, and died in A.H. 411 = A.D. 1020 According to some the poet died in A H 416 = A.D 1025, or A H 421 = A.D 1030.

The earliest account of the poet is that given by Aḥmad bin 'Umar un-Nizâmî-ul-'Arûḍî, of Samarqand, who visited the poet's tomb in A.H. 510 = A D. 1116. (See Browne's translation of the Chahâr Maqâlah, published in J R.A S, 1900, pp 77–84)

For other notices of Firdausî's life see —

Daulat Shâh, p. 54; Haft Iqlîm, fol 209ᵇ; Taqî Auḥadî fol 541ᵃ, Riyaḍ-ush-Shu'arâ, fol. 298ᵇ, Khazâna-i 'Âmirah, fol 277ᵃ, Atash Kadah, p. 122, Nashtar-i-'Ishq, p. 1331; Makhzan-ul-Garâ'ib, fol. 596, Habîb-us-Siyar, vol. ii, juz 4, p 22; Turner Macan's edition of Shâh Nâmah, Cal. 1829, J. Mohl, Paris, 1838–1878, J. A Vullers, 1876, Elliot, History of India, vol. iv, p. 190; Sprenger, Oude Catalogue, p 405; Ouseley, Biographical Notices, pp 54–99, W. Pertsch, p. 68, G. Flügel, i, p. 492, Hammer, Schöne Redekunste Persiens, p. 50, Wallenbourg, Notice sur le Schahnamé, Vienna, 1810; Görres, Heldenbuch von Iran, Berl. 1820, J. Atkinson, Soohrab, a poem, Calcutta, 1814, and the "Shah Nâmah of Firdausî," London, 1832; Starkenfel's,

Kej-Kawus in Masenderan, Vienna, 1841; A. F. von Schack Heldensagen, 1851, and Ethé, Firdausi als Lyriker, Sitzungsberichte der Bayerischen Akademie, 1872, p. 275, and 1873, p. 623, and especially Nöldeke's "Persische Studien II," Sitzungsberichte der Kais Acad. der Wissenschaften in Wien, 1892, vol. 126

The work has been frequently lithographed and printed. See Ethé, India Office Lib. Cat, No. 860.

This copy contains the introduction written in A H. 829 = A D. 1426 by the order of Mirzâ Bâysangar, and no copy in this library contains the older preface (anterior to the Bâysangarî recension) designated by Mohl (i, p. xv) as "Préface No. II." (See Rieu, ii, p. 534[a]; Ethé, India Office Lib. Cat., No. 860, W Pertsch, Berlin Cat., p. 732) This older preface has been translated by M. de Wallenbourg in his "Notice sur le Shahnamé," Vienna, 1810.

According to the present preface, it appears that separate records of the annals of the early Persian kings, preserved in the library of Yazdjird III, were by his order arranged into a complete history from the reign of Kyûmurs, the first Persian king, down to the death of Khusrû Parwîz, that is, to A H 6 = A D. 627, by one Dânishwar Dihqân, in Pahlawî. After the conquest of Persia, during the caliphate of 'Umar, this valuable history was carried off to Arabia. From there it travelled to different countries, and subsequently came into the hands of Ya'qûb Lays, in Khurâsân, who sent it to India In A H. 346 = A D. 957 this history was translated into Persian by the order of Abû Mansûr al-Mu ammari, and the account from Khusrû Parwîz to Yazdjird III was added to it. One of the descendants of the Sasânian kings ordered Daqîqî to versify the work, but he had completed only one thousand verses when he was assassinated by one of his slaves No further attempts were made till the reign of Sultân Mahmûd of Gaznî, who by some accident possessed a copy of the Persian version of this valuable history, out of which he selected seven stories and gave them to his seven court poets to versify, in order to decide which of them was the most competent person to turn the whole work into verse. 'Unsurî was adjudged the best, and was therefore ordered to begin the work, as Firdausî says:—

چنان رفت ورمان مالک رقاب
که نظم آورد عنصری این کتاب

Firdausî, who was in Tûs, hearing of the great work ordered by Mahmûd, determined to complete the work Daqîqî had left unfinished, but having no complete account of the early legends of Persia he was unable to carry out his plans, when one of his friends Muhammad Lashkarî furnished him with the necessary annals Having versified the battles of Duhâk and Farîdûn, which became highly popular, he

went to Ġaznî. Here he met 'Unṣurî, 'Asjadî and Farrukhî, whom he satisfied with his skill and learning, and was subsequently introduced into the court of Maḥmûd, who was highly pleased with him and entrusted to him the composition of the Shâh Nâmah. The author of the Chahâr Maqâlah (*loc cit*) says that Firdausî completed the poem in Ṭûs, where it was transcribed in seven volumes by one 'Alî Daylam. It is said that Maḥmûd, who had promised to give Firdausî fifty thousand dirhams for the poem, being induced by some of his courtiers, offered the poet only twenty thousand dirhams Thus bitterly disappointed Firdausî wrote a satire on Maḥmûd, and went to Sipahbad Shîrzâd, the ruler of Tabaristân, who tried to console Firdausî by pleading Maḥmûd's innocence, and expunged, with the exception of a few, the satirical verses Subsequently Maḥmûd sent his promised reward to Firdausî in Ṭûs, but it reached there at a moment when the corpse of the poet was being borne to the burial ground. The reward was then offered to the poet's only daughter, who proudly declined to accept it

This grand epic poem, containing sixty thousand verses, represents the National Legends of Persia, and was completed, as mentioned in the epilogue of this copy, in A H 400 = A.D. 1009 According to a rare epilogue in the copy noticed in Rieu, ii, p. 535, and in Ethé, Ind. Office Lib Cat., No 878, the poem was completed in A H. 389 = A D. 999, and according to some verses of the same copy in Rieu even in A.H 384 = A.D 994

بنام جهان داور کردگار
ز هجرت شده چار صد سال بار

after a labour of thirty-five years in the author s eightieth year.

به سی سال و پنج از سرای سپنج
بسی رنج بردم بامید گنج

Contents —

foil 1ᵇ- 13ᵃ. The Baysanġaiî preface

Beginning:—

افتتاح سخن آن به که کند اهل کمال
به ثنای ملک العرش خدای متعال

It should be noticed here that Kamal-i-Khujandî (d. A.H 803 = A.D. 1400) begins his diwân with this verse

fol 13ᵇ. Begins the first half of the Shah Nâmah —

بنام خداوند جان و خرد
کزین برتر اندیشه بر نگذرد

fol. 295[b] Begins the second half of the Shâh Nâmah.—

چو لهراسپ بنشست بر تخت شاد
به شاهنشهی تاج بر سر نهاد

After fol 136 one folio, containing 41 verses, is missing

After fol. 302 one folio, containing 55 verses, corresponding with the Macan's edition, vol ii, pp. 1052–54, is missing.

After fol 413 one folio, containing 57 verses, corresponding with Macan's edition, vol iii, pp. 1395–97, is missing

After fol 486 one folio, of 55 lines, corresponding with Macan's edition, vol. iii, pp 1652–54, is also missing.

This copy contains about fifty thousand verses.

foll. 6[b], 13[b], 16[b], 36[a], 48[b], 81[b], 105[b], 114[a]. 153[a], 168[a], 206[a], 226[b], 254[a], 284[a], 295[b], 296[a], 342[b], 380[b], 396[a], 435[a], 455[a], 468[a] and 526[a] contain the most beautiful Persian miniatures painted in gold and colours.

Written in fine clear Nasta'lîq, within four gold-ruled columns, with two most sumptuous elaborately decorated 'unwâns in the beginning, and a double-page full size miniature, with exquisite borders, on foll 295[b] and 296[a]. The last two pages are decorated throughout in gold headings, written in gold and coloured flowers.

The colophon is dated 17th Ramaḍân, A H 942

Scribe مرشد الکاتب الشیرازی.

On fol 612[b], at the end, a note runs thus —

علی مردان خان روز ملازمت با علی حضرت گذرانیده *

which means "'Alî Mardân Khan on the day of interview, presented to A'lâ Haḍrat" (Shâh Jahân) The appearance of this valuable and gorgeously decorated manuscript supports the above note.

'Alî Mardân Khân came to Delhî in A D. 1637 and was made at different times governor of Kâbul and Kashmîr by the Emperor Shâh Jahân He died on his way to Kashmîr on the 16th April, 1657, and was buried in Lâhûr

---

No. 2.

foll. 538, lines 24; size 11¾ × 9½, 9¾ × 5½.

The same.

Another beautiful copy of the Shâh Nâmah with the preface of Mirzâ Bâysangar, which begins as in the preceding copy on fol. 3[b].

The poem itself begins on 15ᵇ as usual.

One folio, containing full-page illustration, is probably missing at the end, as the MS. opens with the folio marked 2

Between foll. 276 and 277 several folios are wanting.

This copy of the Shâh Nâmah contains about fifty-one thousand verses.

foll. 8ᵃ, 18ᵃ, 35ᵃ, 64ᵇ, 81ᵃ, 104ᵃ, 125ᵇ, 142ᵇ, 143ᵇ, 170ᵃ, 186ᵃ, 211ᵇ, 237ᵃ, 263ᵃ, 302ᵃ, 315ᵇ, 316ᵃ, 347ᵇ, 366ᵇ, 380ᵇ, 394ᵃ, 413ᵃ, 424ᵇ, 448ᵃ, 468ᵇ, 500ᵃ and 518ᵃ contain fine Persian illustrations within light gold forest-scene ornamented borders.

Written in a perfect Nasta'lîq, in four columns, with one gold and two ornamental rules, and adorned with two richly gilt and coloured and sumptuously designed full-page decorations on foll 3ᵇ–4ᵃ, with the beginning of the preface in the centre written in gold on blue ground with floral decorations A double-page 'unwân on foll 15ᵇ–16ᵃ. The headings are ornamented throughout The MS is preserved in the original old binding.

Not dated, apparently 15th century

Scribe شاه محمود الكاتب

No. 3.

foll 601, lines 25, size 11¾ × 8¼ 9¼ × 6¼

The same

Another copy of the Shâh Namah, with the preface of Bâysangar together with an index of all the Persian kings from Kayûmurs to Yazdjird described in the text

foll 1ᵇ-11ᵃ The preface ending with the index.

fol. 11ᵇ. Beginning of the poem, as usual

fol 206ᵃ Second daftar, begins .—

کنون کار بدرن بگویم ترا

بدان آب حکمت بشویم ترا

fol. 327ᵃ. Third daftar, begins —

چو گشتاسپ را داد لهراسپ تخت

فرود آمد از تخت بر بست رخت

fol. 476ᵃ. Fourth daftar begins:—

بایران بزرگان اہا موبدان
بگرد آمد و نامور بخردان

This copy contains nearly fifty thousand verses

foll 4ᵇ and 14ᵇ contain primitive pictures (mere daubs).

Spaces for pictures are left blank on foll. 17ᵃ, 25ᵃ, 42ᵇ, 50ᵇ 55ᵇ, 66ᵃ, 92ᵇ, 107ᵃ, 134ᵃ, 156ᵃ, 164ᵃ, 180ᵇ, 200ᵇ, 201ᵃ, 215ᵇ, 224ᵃ, 245ᵇ, 251ᵇ, 254ᵃ, 265ᵃ, 307ᵇ, 317ᵇ, 323ᵃ, 327ᵃ, 337ᵃ, 367ᵃ, 372ᵃ, 383ᵇ, 385ᵃ, 391ᵇ, 400ᵃ, 403ᵇ, 407ᵇ, 410ᵇ, 414ᵃ, 425ᵃ, 435ᵇ, 437ᵇ, 439ᵇ, 441ᵃ, 450ᵇ, 476ᵃ, 503ᵇ, 509ᵇ, 513ᵃ, 539ᵇ, 576ᵃ, 578ᵇ, 587ᵇ, 591ᵇ, 598ᵃ and 600ᵇ.

Several spaces for headings are also left blank.

Dated 29th Shawwâl, A.H. 999

Scribe: كمال الدين بن ابراهيم

A copy of the Shâh Nâmah, written by this scribe's son Muhammad Mun'im, dated A H. 1021, is preserved in the British Museum (See Rieu, Pers. Cat., p. 537ᵃ.)

Written in good Nasta'līq within four gold-ruled columns.

Presented by
Shihâb-ud-Dîn Khân

No. 4.

foll. 596, lines 25; size 10½ × 6½, 7¼ × 4¼.

The same

Another copy of the Shâh Nâmah exactly the same as above.

foll. 1ᵇ 11ᵃ Preface

fol. 11ᵇ First daftar

fol 198ᵇ Second daftar

fol. 322ᵇ Third daftar

fol 471ᵇ Fourth daftar

The beginning of each daftar is identically the same as in the preceding copy.

Spaces for illustrations are left blank throughout.

fol. 15ᵇ contains a miniature

Written by the above-named scribe كمال الدين بن ابراهيم in fine minute Nasta'lîq, within four coloured columns with four decorated headings, one at the beginning of each daftar.

Dated 14th Sha'bân, A.H 1008.

No. 5.

foll. 156, lines 25; size 12½×7¼, 9×5

The same.

Another copy of the Shâh Nâmah, without any preface, complete in four separate volumes.

Vol. I. Begins with the usual initial line of the poem and ends with the account:—

کشتن کیو نژاد را از خون بهرام *

foll. 14ᵃ, 20ᵃ, 24ᵇ, 26ᵇ, 46ᵃ, 53ᵃ, 58ᵃ, 66ᵇ, 69ᵇ, 75ᵃ and 89ᵇ contain ordinary painted pictures, and foll. 109ᵇ and 118ᵇ contain uncoloured sketches.

No. 6.

foll. 122; lines and size same as above.

The same.

Vol. II The second volume of the above

Begins —

بنام خداوند خورشید و ماه

که دل را بنامش خرد داد راه

and ends with the account :—

گفتار اندر آمدن باد و برف و هلاک شدن پهلوانان *

Spaces for illustrations are left blank on foll. 10ᵃ, 17ᵃ, 19ᵃ, 35ᵃ, 39ᵃ, 43ᵇ, 55ᵇ, 67ᵇ, 81ᵃ, 94ᵃ, 110ᵃ and 113ᵃ.

No. 7.

foll. 164, lines and size same as above

The same.

Vol. III The third volume of the above.
Begins with—

آغاز پادشاهی لهراسپ *

The initial line runs thus :—

چو لهراسپ آگه شد از کار شاه
ز لشکر که بودند با او براه

Ends with the account .—

پیری شدن روزگار بهرام *

Spaces for pictures are left blank on foll 6ᵃ, 8ᵃ, 18ᵇ, 25ᵃ, 31ᵃ, 33ᵇ, 37ᵇ, 59ᵃ, 61ᵇ, 66ᵇ, 79ᵇ, 88ᵃ, 96ᵇ, 105ᵇ, 111ᵇ, 122ᵃ, 130ᵇ and 147ᵃ.

No. 8.

foll. 137, lines and size same as above

The same

Vol. IV. The fourth volume of the above.
Begins with the account .—

پادشاهی یزدگرد بهرام *

The initial line runs thus.—

چو شد پادشاه جهان یزدگرد
سپاه پراگنده را جمع کرد

Ends with—

در ختم کتاب گوید *

Spaces for pictures are left blank on foll 21ᵃ, 27ᵃ, 45ᵇ, 65ᵇ, 82ᵇ, 85ᵃ, 100ᵇ, 103ᵇ, 123ᵇ and 134ᵇ

All the four volumes are written in one and the same fair Nasta'lîq hand, within four gold-ruled columns. The first two pages of each volume are throughout decorated in gold with a beautiful 'unwân in each.

Dated 22nd Ramaḍân, A. H. 1094

No. 9.

foll. 552; lines 26; size 12×7½, 9¼×5.

The same.

Another copy of the Shâh Nâmah, without any preface divided into four daftars

foll 1^{b}–147^{b}. First daftar

Begins:—

بنام خداوند جان و خرد
که دل را ز هر نیک و بد پرورد

foll 147^{b}–148^{a} Blank

foll. 148^{b}–293^{b} Second daftar

Begins —

بنام خداوند خورشید و ماه
که دل را بنامش خرد داد راه

fol 294^{a} Blank.

foll. 294^{b}–440^{b}. Third daftar.

Begins:—

چو لهراسپ بنشست بر تخت داد
بشاهنشهی تاج بر سر نهاد

fol 441^{a}. Blank

foll. 441^{b}–552^{a}. Fourth daftar.

Begins:—

بنام خداوند خورشید و ماه
که دل را براهش خرد داد راه

The first three lines of the fourth daftar are identical, with very slight differences, with the first three lines of the second daftar.

fol. 5^a contains a small miniature.

Spaces for pictures are left blank on foll. 4^b, 32^a, 43^a, 66^a, 73^a 90^a 106^a, 116^b, 139^a, 162^a, 170^a, 177^a, 187^a, 189^a, 190^b, 205^a, 212^a, 221^b 222^b, 236^b, 249^b, 255^b, 267^b, 268^a, 274^b, 283^a, 291^b 293^b, 298^b, 303^b, 313^a, 315^a, 319^a, 320^a, 320^b, 321^b, 332^b, 335^a, 347^a, 352^a, 354^b, 357^a 364^a, 369^b, 370^a, 376^a, 381^b, 397^a, 441^b, 447^b, 463^a, 479^a, 487^b, 502^b 519^b, 527^b, 541^a and 547^a.

Written in modern fair Nasta'lîq, within fine gold and coloured columns, with a double page 'unwân in the beginning and three small 'unwâns, one at the beginning of each daftar

Presented by
Sayyid Khurshîd Nawâb

--- -- --

No. 10.

foll. 423, lines 10; size $5\frac{3}{4} \times 3\frac{3}{4}$, $4\frac{1}{4} \times 2\frac{1}{2}$.

خلاصهٔ شاهنامه

Khulâṣa-i-Shâh Nâmah.

An abridgement of Firdausî's Shâh Nâmah, with extracts from the poem, containing an account from Kayûmurs to Ardashîr.

By Tawakkul Beg bin Tûlak Beg توکل بیگ بن تولک بیگ.

Beginning:—

حمد بی غایت و ثنای بی نهایت مر حضرت کبریای واجب الوجودی را الخ *

It is stated in the preface that in A.H 1063 = A.D 1652, during the reign of Shâh Jahân, Prince Dârâ Shikûh, the then governor of Kâbul, sent Tawakkul Beg as a chronicler to Gaznî where he made this abridgement at the request of Shamshîr Khân, the governor

For Shamshîr Khân's life see Maâṣir-ul-Umarâ, vol. ii, fol. 65^a

At the end an index of the names of the successors of Ardashîr together with an account of Firdausi's life is given.

This work is also known as Muntakhab-i-Shâh Nâmah, Târîkh-i-Dilkushâ and Târîkhi-i-Shamshîr Khânî.

For other copies see Rieu, p. 539; Ethé, Bodl. Cat., col 453, Ethé India Office Lib. Cat., Nos 883–890, Browne, Camb. Univ. Lib. Cat., p 290; Pertsch, Berlin, No. 708, etc.

The work has been translated by J. Atkinson, in the "Shahnamah of Firdausi," 1832, and is also mentioned in Stewart's Cat., p. 20, Mohl's Preface, p. 79; Ouseley's Travels, vol. ii, p. 540, and Copenhagen Cat., p. 540.

The colophon runs thus :—

تمام شد .... بتاریخ چهارم رجب المرجب سنه هفت جلوس ابد مانوس حسب الحکم .... ابو المظفر معین الدین محمد عالمگیر ثانی پادشاه محمد فرخ سیر غازی *

Scribe : دوست محمد

Written in fine Nasta'lîq within gold grounds

— — —

No. 11

foll 135; lines 12; size $7\frac{3}{4} \times 4\frac{1}{2}$, $5\frac{1}{2} \times 3$.

منتخب رام نراین

Muntakhab-i-Râm Narâyan.

Another abridgement of Firdausî's Shâh Nâmah by one Râm Narayan رام نراین.

Beginning :--

شکر و سپاس نعمت و منت خدای را
پروردگار خلق و خداوند کبریا

It appears from the preface that Râm Narayan was a native of Hâjîpûr, in Bihâr, and that his father Lachhmi Narayan was a Peshkâr in the court of Shâhzâdah Muhammad Bidâr Bakht Bahâdur. Râm Narâyan completed this work in A H 1140 - A D 1727, during the reign of Muhammad Shâh Raushan Akhtar, A H. 1131–1161 = A D 1719–1748.

The name of the author the title of the work, and the date of its completion are given in the following verses on fol. 7ª.—

رام نراین ز بسی ارزو
جامهٔ این نامه نموده رفو

زانكه درين دهر بسی روزگار
او دبود اين بودش يادگار
خواند و را هاتف فرح پيام
منتخب رام فراين دمام
ور تو ز تاريخ بخواهی نشان
منتخب بی ددل او را بخوان

The words منتخب بی بدل give the date A H. 1140 of its completion

The book ends with a list of the names of the Sâmânian kings, with the length of their reigns.

fol 132[b]. Blank

The last three folios contain a detailed account of Firdausî's life

Written in ordinary Indian Nasta'lîq, by one Mânik Chand. مانكچند

Dated Patna, 7th Dilqa'ad, A H 1141.

No. 12.

foll 197, lines 15, size $8\frac{3}{4} \times 5\frac{3}{4}$; $7\frac{1}{4} \times 3\frac{3}{4}$

يوسف زليخا

Yûsuf Zalîkhâ.

A romantic poem on the loves of Yûsuf and Zalîkhâ, in the metre of Shâh Namah by Firdausî

Beginning:—

بنام خداوند هر دو سرای
كه جاويد باشد بهر دو سرای

On fol. 2[b] the poet says that he gained nothing from the composition of his previous poem, the Shâh Nâmah, which contains only fabulous

stories, and consequently wrote the present work giving the true account of a prophet :—

دلم گشت سیر و گرفتم ملال
هم از کیو و طوس و هم از پور زال
ز پیغمبران گشت باید سخن
که جز راستی شان نبد بیخ و بن

So the author of the Riyâḍ-ush-Shu'arâ, on fol 299[a], says that Firdausî composed this poem as a penalty for his Shâh Nâmah, and criticises the metre, which he says is better suited for epic poems See also Âtash Kadah, p. 129.

The work has been repeatedly lithographed in Cawnpur, and once in 1898 Dr. Ethé is publishing an edition of the text.

For other copies see Rieu, p. 545, Ethé, Bodl. Cat., col 453, Sprenger, p. 407, and Stewart's Cat., p. 55 Dr. Ross in his Ind. Office Cat , p. 21, describes a very old copy of the poems which considerably differs from all the other known editions.

This copy does not contain more than six thousand verses.

foll. 16[a] and 19[b] contain crude miniatures.

Spaces for pictures are left blank on foll 21[b], 23[b], 25[b], 41[a], 49[b], 57[b], 67[a], 81[a], 84[a], 86[a], 106[a], 109[a] and 109[b].

Written in ordinary Indian Nasta'lîq Dated A H 1240

No. 13.

foll. 88, lines 14; size 11 × 7; 6¾ × 4

منتخب یوسف زلیخا

An extract from Firdausî's Yûsuf Zalîkha

Beginning :—

بنام حمد یزدان جهان آفرین
خداوند هشت آسمان و زمین

This selection was made in A.H. 1278 = A D. 1871 by one Sayyid Farzand Aḥmad of Bilgrâm, who called himself by the poetical name of Ṣafîr سید فرزند احمد بلگرامی المتخلص به صفیر, at the request of

the founder of this Library, as may be seen from the following verses at the end :—

بفضل خدا و رسول خدا
زلیخای فردوسی پارسا
برای شفیقم خدا بخش خان
صفیر از قلم ریختم شادمان
هزار و دو صد بود و هفتاد و هشت
که این کلک یوسف زلیخا نوشت

The first two sections at the beginning on حمد و نعت, and the epilogue are entirely the work of Ṣafîr, who has tried his best to imitate the style of Firdausî.

This selection consists of about twelve hundred verses

An autograph copy, written in a careless Nasta'lîq, by Ṣafîr himself.

No. 14.

foll. 112 ; lines 14 ; size 8¼×6 ; 6×3.

دیوان منوچهری

Dîwân-i-Manûchihrî.

The Dîwân of Manûchihrî, with a biographical notice on the poet's life by Riḍâ Qulî Khân at the beginning, which opens thus on fol. 1b :—

در تذکرهای شعرا هر یک لختی از احوال و اقوال حکیم منوچهری
نوشته اند و حالات مختلف از وی ذکر کرده اند الخ *

Beginning of the dîwân on fol. 4b :—

همی ریزد میان باغ لولوها بزیورها
همی سوزد میان راغ عنبرها بمجمرها

Abu-l-Najm Aḥmad bin Ya'qûb bin Aḥmad al-Manûchihrî ابو النجم احمد بن یعقوب بن احمد المنوچهری الدامغانی was, according to Daulat Shâh, p. 40, and Âtash Kadah, p. 408, a man of Balkh, but the

poet himself says that he was from Dâmġân, a village in Busṭâm دامغانی منوچهری بیامد and this statement is supported by Amîn Râzî, the author of the Haft Iqlîm, on fol. 237b. He ranks high as a poet, and is said to have been skilled in the art of poetry even in his infancy. He was the disciple of Abul Faraj Sanjarî and a contemporary of 'Unsurî, in whose praise he wrote several Qaṣîdas. He assumed the Takhallus Manûchihrî after his first patron Amîr Manûchihrî of Gurgân (A.H. 386-411 = A.D. 996-1020), and after the death of that prince he went to Ġaznî and became a panegyrist of Sultân Maḥmûd and his two sons Mas'ûd and Muḥammad. He was raised to the dignity of a Tarkhân (one who has free access to kings and is exempted from taxes) by the latter prince, through whose generosity he acquired such great wealth that he was called Shast gallah, (having) "Sixty flocks of sheep"

According to Taqî Auḥadî, fol. 674a, Manûchihrî died after A.H 430 = A.D 1038. The author of the Majma'ul-Fuṣaḥâ, vol. i, p. 532, fixes the poet's death in A.H. 432 = A D. 1040. The Teheran edition states that the poet died in A H 439 = A D 1047.

Notices on the poet's life will be found in 'Aufî's Lubâb-ul-Albâb, p. 53 ; Khulâsat-ul-Afkâr, fol. 198a, Riyâḍ-ush-Shu'arâ. fol. 357b ; Makhzan-ul-Ġarâ'ib, fol. 753, Sprenger's Oude Cat., p 483 ; Rieu Supplt., No. 206

Contents of the Dîwân .—

foll 4b–76a Qaṣîdas in alphabetical order

foll. 76b–109b. Musammiṭât

foll. 109b–112a. Ġazals breaking off abruptly with the line —

علام و جام می را دوست دارم
نه جای طعنه و جای ملامست

The first edition of Manûchihrî's Dîwân was published in Teheran with the biographical notice of the poet on foll 1b–4a of this copy. A second edition was lithographed in Teheran in A.H 1297, which was enlarged and published with a learned historical introduction on the reign of Sultân Mas'ûd, a translation and notes by A de Kazimirski in Paris, 1886.

For other copies of the Dîwân see Rieu Supplt, Nos 206, 212, v, and 224, ii, and Sprenger's Oude Cat., p 483.

Written in Shikastah within coloured borders

Not dated, apparently 19th century

No. 15.

foll. 70 ; lines 19 , size $7\frac{3}{4} \times 4\frac{1}{2}$, $6\frac{1}{4} \times 3\frac{1}{4}$.

The same.

Another copy of Manûchihrî's Dîwân, exactly the same as above. The musammiṭât begin on fol. 47[b].

Written in a good Nasta'lîq

Not dated , a modern copy

No. 16.

foll. 39 ; lines 8 (in three columns) , size $8\frac{3}{4} \times 5\frac{1}{2}$; $7\frac{1}{4} \times 4\frac{1}{2}$.

رباعیات عمر خیام

Rubâ'iyât-i-'Umar Khayyâm.

The quatrains of 'Umar Khayyâm arranged alphabetically

Beginning as in Rieu, p. 546 :-

آمد سحری ندا ز میخانهٔ ما
کای رند خراباتی دیوانهٔ ما
بر خیز که پر کنیم پیمانه ز می
زان پیش که پر کنند پیمانهٔ ما

Ġiyâṣ-ud-Dîn Abul Fatḥ 'Umar bin Ibrâhîm al-Khayyâmî غیاث الدین ابو الفتح عمر بن ابراهیم الخیامی النیسابوری, the great Persian mathematician, astronomer and epigrammatist, was a native of Nîshâpûr. From a passage in a work designated as وصایای نظام الملک " The counsels of Nizâm-ul-Mulk " (which, by the way, seems to have been composed centuries after the death of this celebrated Wazîr of Sulṭan Alp Arslân), quoted by the famous historian Mîr Khwând in his well-known history Rauḍat-us-Ṣafâ, vol. iv, p. 61, and by several other writers, it would appear that Nizâm-ul-Mulk, Khayyâm and Ḥasan ibn Ṣabbâḥ were of the same age, and that they all attended together the lectures of the Imâm Muwaffaq in the college of Nîshâpûr The three

school-fellows were very intimate friends, and it was agreed between them that the one who should first attain to power and fortune should gladly help the other two. When Niẓâm-ul-Mulk became the Wazîr of Alp Arslân, he at once secured a high post to Ḥasan ibn Ṣabbâḥ, who afterwards, as is well known, turned his enemy, left the court in disgrace, and became the leader of the 'Ismâ'ilîs. A similar post was offered to Khayyâm when he presented himself to Niẓâm-ul-Mulk. But Khayyâm refused it, and, contenting himself only with an annual stipend, retired from the court, and continued to devote his time diligently in his favourite pursuits—mathematics, astronomy, philosophy and poetry

This fallacious story of the three school-fellows was for ages accepted by all Oriental scholars, and copied by all later historians as a genuine historical fact; but recent researches have proved that the وصايا is only a compilation written in the ninth century of the Muhammadan era, and dedicated to a certain Amîr Fakhr-ud-Dîn, a descendant in the twelfth degree of the great Wazîr Niẓâm-ul-Mulk (see Rieu, p. 446) It has been discredited by Prof Schukosvski and Dr E Denison Ross The latter, in his introduction to Fitzgerald's Translation of the Rubâ'iyât of 'Omar Khayyam (London, Methuen & Co., 1900), rejects the story, firstly, because it has not been mentioned by the oldest historians, and secondly, because it presents a series of chronological difficulties After reading his argument in this connection it is difficult for one to remain unconverted to his view of the question

However this may be, 'Umar rose to great pre-eminence as a mathematician, and his valuable work on algebra added more fame to his established reputation On being summoned to Merv by Sultân Malik Shâh in A H 467 = A D. 1074 to help him in his astronomical observations, for which seven others had been appointed, 'Umar not only made valuable researches in the Sultân's observatory, but also compiled a revised and enlarged edition of the astronomical tables called the Zîj

Khayyam is the author of several works on various subjects The following list of his works is given in Dr. E Denison Ross's Introduction to Fitzgerald's Translation, pp. 73-74 :—

(1) The Rubâ'iyât; (2) Demonstrations of the Problems of Algebra; (3) Some Difficulties of Euclid's Definitions; (4) the Zîj-i Malik Shâhî; (5) Handbook on Natural Science, (6) El Kawn-wal-Taklîf (metaphysical), (7) El-Wajûd (metaphysical); (8) Mîzan-ul-Ḥukm; (9) Lawâzim ul-Amkina (natural science); (10) the Exactitude of the Indian method of extracting square and cube roots.

Of these the first three are in existence, while the rest are only known by name, mentioned by other writers.

Khayyâm's treatise on algebra has been published, with a French translation by F. Woepeke, Paris, 1851.

'Umar's death is generally fixed by reliable authorities in A.H. 517 = A.D. 1123.

For notices on his life see Ḥabîb-us-Siyar, vol. ii, Juz 2, p. 69; Daulat Shâh, p. 138; Haft Iqlîm, fol. 222a; Taqî Auḥadi, fol. 212a; Riyâḍ-ush-Shu'arâ, fol. 125b, Majma'ul-Fuṣaḥâ, vol. i, p. 200; Majma'un-Nafâ'is, vol i, fol. 131b; Makhzan-ul-Garâ'ib, vol. i, p. 239; Ṣuḥuf-i-Ibrâhîm, fol. 288b. See also C. de Sacy's Notices et Extraits, vol. ix, p. 143; Hyde, De Religione Veterum Persarum, Oxon., 1700, p 498; Ḥ. Khalifâ, vol. iii, p. 570; Whinfield's Introduction to his edition of The Quatrains, and C J. Pickering 'Umar of Nishapur in the "National Review," December, 1890, Meinsma, Omar Chajjam von Nishapoer, etc., in "De Gids," 1891, iii, pp. 504–535 Recherches sur les Rubayat d'Omar Khayyam, by Arthur Christensen.

Copies of Khayyam's Rubâ'iyât are noticed in Rieu, p. 546; Ethé, Bodl., Nos 524 and 525, Ethé, India Office Lib. Cat, Nos. 906 and 907; Sprenger, Oude Cat., p. 464, W Pertsch, Gotha, p 25; W. Pertsch, Berlin, p. 86; G Flugel i, p 496, Calcutta, Asiatic Society, No 1548; Garcin de Tassy in "Journal, Asiatique," 5e Serie, vol. ix, p. 548, etc.

The quatrains have been edited in Calcutta, A H. 1252, Madras, 1862, Teheran, A H 1278, and Lucknow, 1878 and 1883 Also a fragment of sixty Ruba'is edited by H Blockmann; J B Nicolas, with a French translation, Paris, 1867, E. H Whinfield, with English metrical translation, London, 1883, E. Heron-Allen, with an English translation, London, 1898; The Oriental Faculty of the University of St Petersburg, English translation without the text by E Fitzgerald, London, 1859, 1868, 1872, 1879 and 1890, E H. Whinfield, London, 1882, J Leslie, Garner, Milwaukee, 1888, McCarthy (selections in prose), London, 1889, German translation in verse by A F Schack, Stuttgart, 1878, and by Bodenstedt, Breslau, 1881, etc

The above list makes no pretence to completeness, for the English editions of the Rubâ'iyât are too numerous to count

This tolerably old MS contains 613 Ruba'is, and ends with the following quatrains.—

یا رب بگشای بر من از رزق دری
بی منت مخلوق رسان ماحضری
از باده چنان مست نگهدار مرا
کز بی‌خبری نباشدم درد سری

Written in a clear *Nasta'lîq* The MS. is water-stained throughout. Not dated, apparently 16th century.

No. 17.

foll. 215; lines, centre column 12; marginal column 24; size $5\frac{3}{4} \times 3$; $4 \times 2\frac{1}{4}$.

حديقة الحقيقة

Ḥadîqat-ul-Ḥaqîqah.

The well-known poem on ethics By Sanâ'î
Begins (without any preface).—

ای درون پرور برون آرای
ای خرد بخش بی خرد بخشای

The celebrated Ḥakîm Sanâ'î of Ġaznî, whose full name is ابو المجد مجدود بن آدم سنائی الغزنوی, was, according to some, a disciple of Shaykh Abû Yûsuf Hamadânî He was one of the greatest of the Ṣûfî poets, and Jalâl-ud-Dîn Rûmî, who is acknowledged as the head of the Ṣufîs, speaks highly of him —

عطار روح بود و سنائی دو چشم او
ما از پی سنائی و عطار آمدیم

Sanâ'î flourished during the time of Sultân Bahrâm Shâh (A H. 512–547 = A D. 1118–1152) to whom the Hadîqah is dedicated He came of a very noble family of Ġaznî, noted for learning and piety and it is said that Bahrâm Shah was so much pleased with Sanâ'î that he offered his sister in marriage to the poet, who, however, declined the honour See Taqî Auḥadî, fol. 294, and Makhzan-ul-Garâ'ib, fol 313. His contemporaries were عثمان مختاری - سید حسن, whom Sanâ'î claims as his master, معجب نرگانی - اساری - سورنی - عمادی, and several other poets.

Besides the Ḥadîqah and a dîwân of about thirty thousand verses Sanâ'î has left the following Masnawîs —

(1) سیر العباد الی المعاد, also called کنوز الرموز; (2) کارنامه (3) طریق التحقیق, (4) عشق نامه, (5) عقل نامه

Dr. Ethé, in noticing the works of Sanâ'î in his India Office Lib Cat., No 914, by an accidental oversight assumes that the Maşnawî beginning with the line —

این چنین گفت راوی همدان

که بعهد ادیم در همدان

may be the غریب نامه of Sanâ'î

The mere fact that the above verse at once begins with some story suggests that it cannot be the beginning of a work. For no Muḥammadan author would open his work without the praise of God and the prophet, and I can hardly believe that Sanâ'î, who enjoys the reputation of being one of the greatest of Şûfî poets, would begin any of his works without either حمد or نعت.

A copy without title, but beginning with the same above line, این چنین گفت الخ, which I have noticed later on, has been identified by me to be a short selection from the باغ ارم of Banâ'î, and I have every reason to believe that the aforesaid Maşnawî of the India Office Lib Cat, No. 914, 3, is not the غریب نامه of Sanâ'î, but exactly a similar selection of the Bâġ-i-Iram of Banâ'î. My own view is that the transcriber of the India Office Library copy, having mistaken بنائی for سنائی (who is in his turn sometimes confounded with ثنائی), has inserted the work of the former in that of Sanâ'î. Similar mistakes have been pointed out by Dr Ethé himself in his India Office Catalogue on the works of Sanâ'î and Banâ'î.

The statement that Sanâ'î has left the Maşnawî غریب نامه is only found in Amîn Râzî's Haft Iqlîm (see Ethé, India Office Lib Cat., col. 498, No. 1559). The name of Khwâjah Aḥmad, to whom Amîn Râzî says the above poem is dedicated, is mentioned in No. 21 hereafter. The copy of the Haft Iqlîm, p. 1306 (No. D 326) in the Asiatic Society, Bengal, reads the aforesaid Maşnawî as عرائب نامه and not غریب نامه.

There are many conflicting statements regarding the date of Sanâ'î's death

Taqî Auḥadî fol. 296, places the poet's death in A H 590 = A.D. 1193, Daulat Shâh, p 89 in A.H 576 = A D. 1180, Khulâşat-ul-Afkâr, followed by Nashtar-i-'Ishq, fol. 752, says that Sanâ'î was born in A.H. 437 = A.D 1045; Jâmî (Nafaḥât-ul-Uns, p. 693), followed by several others, asserts that the poet in his youth addressed several poems to Sulṭân Maḥmûd; but this is impossible, since that monarch died in A.H. 421 = A.D. 1030, moreover the latter portion of the Ḥadîqah

abounds in praise of Bahrâm Shâh and his son and some men of distinction of the poet's age such as

جمال الدین احمد بن محمد الملقب با الحدور -

صدر الدین ابو محمد اقاینی -

نظام الدین ابو نصر محمد بن محمد المستوفی -

ظهیر الدین ابو نصر احمد بن محمد الشیبانی -

ابو القاسم محمود بن محمد الاثیری -

عز الدین یوسف -

جمال الدین ابو نصر احمد بن محمد -

شمس الدین ابو طاهر عمر بن محمد الغزنوی -

and contains only a few incidental allusions to Sultân Mahmud, of whom the poet speaks in the past tense.

'Alî Raqqâm (or, according to H. Kh, vol iii, p 40, 'Alî Raffâ), who calls himself a disciple of Sanâ'î and praises in his preface to the Hadîqâh, Bahrâm Shâh, the then reigning sovereign, gives the precise date of Sanâ'î's death as Sunday, the 11th Sha'bân, A H 525, and Jâmî in supporting this date, adds that Sanâ'î died in A H 525, the year in which he completed the Hadîqah But this date is evidently wrong Since it has been shown by Dr. Ethé (Bodl Lib Cat, No 528) that Sanâ'î composed the Masnawî طریق التحقیق in A H. 528 = A D 1133 Moreover, the best copies of the Hadîqah such as the revised and collated edition of the poem by 'Abd-ul Latîf-al 'Abbâsî, noticed later on, and several other ancient copies give the date of composition of the poem as A H. 535 = A D 1140

Khân-i-A'zam's copy, from which 'Abd-ul-Latif made his edition, was, according to the latter's statement in his preface (see No. 21), written eighty years after the composition of the poem, and Dr Sprenger (Oude Cat., footnote p 558) referring to this very copy, says that it was written in A.H 617 = A D 1220 This leads us to suppose that the date of completion of the Hadîqah goes so far as A H 537 = A D 1142.

Again the date of the poet's death given by 'Alî Raqqâm is disputed by Dr. Ethé, on the ground that the 11th of Sha'bân A H 525 was a Thursday and not Sunday. Now Sunday the 11th Sha'bân falls in A H. 545, and Taqî Kâshî, a very accurate Tadkirah writer, followed by Âdar in the Âtash Kadah, places the poet's death also in A.H. 545 = A D 1150 This leads us to a possible suggestion that the real date given by 'Alî Raqqâm was A H 545, which was, however, mistaken for

A.H. 525 by later transcribers Moreover, on referring to the poet's dîwân we find that he more than once speaks of the death of the poet Amîr Mu'izzî, which took place in A H. 542 = A D 1147. We have therefore good reason for asserting that Sanâ î was alive in that year.

For the conflicting statements of the dates of the poet's death and his works see Rieu, pp 549-50, Rieu, Supplt, No 214, Ethé, Bodl. Cat, Nos 914-928, W Pertsch, Berlin Cat, p. 747 Ouseley, Biogr. Notices, p 184, G Flugel, i, p 498, J Aumer, p 9, Cat des MSS. et Xylographes, p 326, Browne's Camb Univ. Lib Cat, pp. 294-98, H Kh, vol iii, p 40, Cat of the Arabic and Persian MSS, Madrasah Lib, Calcutta, pp 79-80, Ethé, India Office Lib Cat, Nos 914-928, Sprenger, Oude Cat, p 557, etc

The concluding lines of the Hadîqah say that the poet, after completing the poem, sent it to Imân Burhân-ud-Dîn Abul Hasan 'Alî bin Nâsir-al-Gaznawî *alias* Biryângar for his approval, and that it consists of ten thousand verses —

عددش هست ده هزار ابیات

همه امثال و پند و مدح و صفات

The Hadîqah, which is divided into ten chapters, has been fully enumerated by Dr Ethé in his Bodl Lib Cat, No 528

After fol 66[b] two folios, containing 91 verses, are missing

Written in a very beautiful minute Nasta'lîq, with gold 'unwans.

Not dated, apparently 16th century

Presented by

Qâdî Rida Husayn of Patna.

No. 18.

foll. 262; lines 17, size 8¾ × 5, 5¾ × 3

The same

Another copy of the Hadîqah, with the preface of 'Alî-al-Raffâ or Raqqâm (see H. Kh vol iii, p 40).

The contents of this preface are fully explained by Rieu, p. 550*. The chapter division is wanting in this copy In the end of this preface the author says that Sanâ'î died on Sunday, the 11th Sha'bân, A H. 525, but this is disputed by Dr Ethé, in his Bodl. Lib. Cat., p. 463, on the ground that the 11th of Sha'bân A H 525 was a Thursday and not Sunday (see above No. 17).

Beginning of the preface :—

الحمد لله الخبير بخفيات الضماير الحكيم الخ *

The poem itself begins on fol 9ᵇ.

This copy also gives the date of composition of the Ḥadîqah as A H. 525.

Two extra folios recently added in the beginning contain a short account of Ḥakîm Sanâ'î written by Maulawî Muḥammad Bakhsh khân, the father of the founder of this library.

Written in a fine Nasta'lîq, with gold 'unwâns

Not dated, probably 15th century

No. 19.

foll 13, lines 23; size 10¼×6; 8½×4

منتخب حديقة

Muntakhab-i-Ḥadîqah.

Selections from the Ḥadîqah of Hakîm Sanâ'î By فريد الدين عطار Farîd-ud-Dîn 'Aṭṭâr (d A H 627 = A D 1229)

Beginning —

حمد بی حد صفات یزدان را
مدح بی قدح ذات سبحان را

This is probably Farîd-ud Dîn 'Attâr's first selection of the Hadîqah, from which he made the extract mentioned below

This selection contains about twelve hundred verses

The concluding line gives the date of composition of the Hadîqah as A H 525

پانصد و بست و پنج گشته تمام *

Written in fine clear Nasta'lîq. within four gold-ruled columns

Dated the 3rd Dîl Ḥajj, A H. 1061

Scribe : محمد علی بن عز الدين احمد

No. 20.

foll 39, lines 11; size $10\frac{3}{4}\times7$, $7\times4\frac{1}{2}$.

انتخاب از منتخب حدیقه

Extracts from the selection of the Hadîqah of Ḥakîm Sanâ'î
By the same Farîd-ud-Dîn 'Attâr
Beginning the same as above —

حمد بی حد صفات یزدان را الخ *

On fol 3^b the author states that he made this extract from the selection he had previously made of the Ḥadîqah (see above No. 19) at the request of some of his friends –

پیش ازین داعی از پی سببی
کرده بود از حدیقه منتخبی
دوستی در کمال سرت ورد
روزی آن منتخب مطالعه کرد
گفت ازین جمله بار بیرون آر
انتخابی برای استحضار
خاطر آن ملتمس اجابت کرد
وز پی این منتخب برون آورد
هست در وفق اسم و ذات و صفات
عدد این هزار و یک ابیات

From the above quoted verses it would appear that this extract contains one thousand and one verses, but the present copy contains only about eight hundred verses.

For other copies see Sprenger, Oude Cat, p 353; G. Flugel, vol ı p. 501, Ethé, Bodl. Lib. Cat., col 467[a], Ethé, India Office Lib. Cat., No 925, W. Pertsch, Berlin Cat., p. 750, and Cat des MSS. et Xylographes, p. 328

The contents of this extract are fully described in the aforesaid India Office Lib. Cat

This copy also gives the date of composition of the Ḥadîqah as A H. 525

A splendid copy, probably written for some prince, with beautiful and richly decorated 'unwans.

A note on fol 1 says that this copy was purchased at Ḥyderâbâd for the Library of Bahâdur Shâh, and a seal of امیر خان خانه‌زاد بهادر شاه بادشاه غازی is affixed

Not dated, probably 16th century

Written in a very beautiful and bold Nasta'liq

Scribe: خان محمد بن مولانا خضر.

No. 21.

foll 549, lines 17; size 10¼×6, 6½×3¼

لطایف الحدایق من نفایس الدقایق

Laṭâ'if-ul-Ḥadâ'iq min Nafâ'is-ud-Daqâ'iq.

A very valuable copy of the revised and collated edition of the Hadîqah of Ḥakîm Sanâ'î, with commentaries and explanations of the text

By 'Abd-ul-Latif.

This is 'Abd-ul-Laṭif's larger commentary on the Ḥadîqah, and an abridgement of this, composed by him in A.H 1044 = A.D 1635, is described in Ethé, India Office Lib. Cat, No. 923

'Abd ul-Laṭîf bin 'Abd Ullâh, عبد اللطیف بن عبد الله العباسی died in A.H 1048-9 = A.D 1638-9, the 12th year of Emperor Shâh Jahân's reign See Rieu p 589; Sprenger, Oude Cat., p 494 The author of the 'Amal-i-Ṣâliḥ, fol 747[a], says that 'Abd-ul-Laṭîf, a native of Gujrât, was at first in the service of Lashkar Khân Mashhadî, and subsequently accepted the service of Shâh Jahan as Dîwân-i-Tân, with the title of 'Aqidat Khân. He has written a preface to the But khânah of Muḥammad Ṣûfî and Ḥasan Beg Khâkî, and has amplified it (see Ethé, Bodl. Lib. Cat, col. 196). He is also the author of several other works mentioned below. For his life, see Journal, Asiatic Society of 1868, p. 32, and the catalogues referred to above

This commentary contains three prefaces by 'Abd-ul-Laṭif and one by Sanâ'î.

foll. 1b–9a. 'Abd-ul-Latîf's first preface called مرات الحدایق
Beginning:—

این نو شگفته گلزاریست که درین هنگام همیشه بهار و دهار فیض
آثار سال هزار و سی و هشتم هجری و سنه اثنین جلوس همایون
جهانشاهی الخ *

From this preface, which the commentator wrote in A H 1038 = A D 1628, in the second year of Shâh Jahân's reign, we learn that after finishing his works on the Masnawî of Jalâl-ud-Dîn Rûmî—such as his revised and annotated edition of the Masnawî, known as نسخهٔ ناسخهٔ مثنویات سقیمه (see Ethé, India Office Lib Cat, Nos 1088–1090), his commentaries on the Masnawî, viz, لطایف المعنوی, mentioned later on, and مرآت المثنوی (see Ethé, India Office Lib Cat, No 1102), and a glossary on that poem called لطایف اللغات, noticed hereafter—he became very fond of writing a commentary on the Hadîqah of Hakîm Sanâ'î

The commentator, however, came to learn that Muhammad 'Azîz Kûkiltâsh, with the title of Khân i-A'zam, the foster-brother of Akbar, in A H 1000 = A.D 1591, while enjoying the governorship of Gujrât, had secured, from Gaznî, at a large expense, an old copy of the Hadîqah, written only eighty years after the date of its composition and preserved on the tomb of Sanâ'î While Khân-i-A'zam was leaving for a pilgrimage to Mecca, he left this copy with 'Abd-ur-Razzâq Ma'mûrî, known as Muzaffar Khân In A H 1035 = A D 1625, when Muzaffar Khan came for a very short time to Âgrah, the commentator managed to get a transcription from this copy In A H 1037 = A D 1627 the commentator, while in Lâhur, with the help of several learned men, corrected this copy by comparing with several other manuscripts, marked the variations, made notes on the margin, and added the twenty folios which were missing in Khân i-A'zam's copy (see Dr Sprenger's note on p 558 of his Oude Catalogue about this copy, from which he transcribed a copy for himself) The commentator arranged the verses of the dîwân, referred in the text, according to chapters and the traditions in a systematic order, and observed several abbreviations in his commentary, such as ح for ف, یای معروف for مع, یای مجهول for مچ, یای تنکیر for ن. یای خطابی for کاف فارسی and ع for کاف عربی. He explained the difficult Arabic and Persian words, and noted down their correct reading by giving vowel points on the basis of reliable authorities He added an index to the work, with reference to pages, and called the work لطایف الحدایق من نفایس الدقایق. The commentator then dwells in length upon a

comparison between the Ḥadîqah and the Maṡnawî of Jalâl-ud Dîn Rûmî, and remarks that the Maṡnawî is an exposition of the Ḥadîqah. He designates the preface as مرآت الحدایق, and says that, as he has given a detailed account of Sanâ'î's life in his work خلاصۀ احوال شعرا, he thought it useless to deal with the poet's life here (See Ethé, Bodl Lib Cat, No 366)

This preface concludes with the following chronogram of its completion, written by a friend of the commentator .—

خواجه عبد اللطیف آنکه ز دهر
نیست مستور ازو دقایق فیض
بر حدیقه نوشت دیباچه
که بود معدن حقایق فیض
بهر تاریخ آن دبیر خرد
گفت دیباچۀ حدایق بفض

The words دیباچۀ حدایق بفض express the date A H 1038 = A D. 1628

fol 9^b Blank

fol 10^a A note says that the following complete preface of Sanâ'î is noted here, after consulting reliable lexicons and comparing with several other copies

foll 10^b-21^a The preface of Sanâ'î See Rieu, p 550^b, Ethé, Bodl Lib Cat, No 530

Beginning —

سپاس و ستایش مبدعی است که سخن پاک سخندان و سخن‌گوی را ابداع کرد الخ *

From this preface we learn that one of Sanâ'î's friends, Ahmad bin Mas'ûd-al-Mustaufi, seeing the poet depressed at the thought of quitting this world without leaving any work behind him consoled the poet by giving him the examples of the prophet, his relatives and friends, and of other great men, and suggested him to write the Ḥadîqah.

fol. 22^b 'Abd-ul-Latîf's second preface called راستۀ حیابان.

Beginning · —

بر نقدان بصیر و صیرفیان خبیر رستۀ بازار ملک صورت و معنوی مخفی و مستور نماند الخ *

In this preface the commentator dwells upon the beauties of the Ḥadîqah, and the excellence of his present commentary on the poem, and says that he has not given his independent opinion in annotating and collating the present edition, but has worked in consultation with the eminent men of letters of his age, and has based the work entirely upon reliable lexicons and trustworthy authorities

fol. 25ª. The third preface of 'Abd-ul-Latîf called گل سر سبد.

Beginning .—

چون پاکیزه میوهٔ باغ اصطفا و گرامی گوهرکان اجتباسامی الخ *

In this preface 'Abd-ul-Laṭîf says that, as he received a great deal of assistance in his present work from Mîr 'Imâd-ud-Dîn Maḥmûd al-Hamadânî, with the Takhallus Ilâhî (d A H 1057 = A D. 1647 or A.H 1064 = A D. 1653) the author of a dîwân (see Rieu, p 687) and of the well-known Tadkirah called خزینهٔ گنج (see Sprenger, Oude Cat , p. 66), he ('Abd-ul-Laṭîf) thought it proper to mention his (Ilâhî's) name here This Ilâhî wrote two Qaṣidas (noted at the end of this preface), to commemorate the date of completion of the present work. And as the commentator had a long-felt desire of opening the work with the praise of the Emperor Shâh Jahân, and of mentioning in it the name of his benevolent master Lashkar Khân, these Qasîdas abound with their praise The commentator began the work in A H. 1040 = A D 1630, and completed it in A H. 1042 = A D 1632.

The words اشارات لطیفی and شرح ابیات جان نواز, found respectively at the end of the two Qaṣîdas, are the chronograms for the above dates

It is also stated in this preface that Sanâ'î first used the poetical title of Ilâhî, and that the Ḥadîqah was namad Ilâhî Nâmah

foll 28ᵇ–29ª Blank

foll. 29ᵇ–41ª. The contents of the Ḥadîqah

fol 41ᵇ. The versified index of the ten chapters into which the Ḥadîqah is divided (see Browne, Camb. Univ Lib. Cat , p. 296)

fol 42. A note of the commentator runs thus —

معلوم ارباب خبرت و اصحاب فطنت که طالب و خواهان الخ *

The commentator in this note says that he has given vowel points to the difficult Arabic and Persian words used in the text according to best authorities, such as Qâmûs, Ṣuraḥ, and other reliable lexicons. The note ends with the words حررهٔ عبد اللطیف بن عبد الله العباسی که شارح و مصحح این کتاب میمنت نصابست. This note, with the concluding words, is found in many copies. The lithographed edition of

this commentary (Lucknow, A.D. 1887), p. 26, also contains the above reading. I therefore doubt the genuineness of the copy, No. 923, India Office Library, which is asserted by Dr Ethé to be an autograph copy In the said India Office Lib. MS. the words سوّده are added to حرّره, but this does not, in my opinion, affect my doubts.

fol 42[b]. Begins the poem :—

ای درون پرور برون آرای الخ

The date of composition of the Hadîqah given in this copy is A.H. 535.

پانصد و سی و پنج گشت تمام *

Another commentary on the Hadîqah, by Muhammad Nûr Ullâh Ahrârî, is mentioned in Sprenger, Oude Cat. p. 559.

Written in a beautiful Nasta'lîq, within gold borders, with three fine 'unwâns at the beginning.

Lithographed in Lucknow, A.D. 1887

No. 22.

foll 96 ; lines, centre column 17 ; marginal column 34 ,
size $8\frac{1}{2} \times 4\frac{3}{4}$; $5\frac{1}{4} \times 3\frac{1}{2}$.

دیوان سنائی

The Dîwân of Sanâ'î.

With a complete preface of the poet

Beginning :—

سپاس و ستایش مبدعی را که بسخن پاک سخندان و سخن‌گوی را
ابداع کرد الخ *

The peculiarity in this copy is that the Qasîdas, Gazals, Fards and Rubâ'is are (except the few Fards) all alphabetically arranged. This order is seldom found in other copies

foll. 6[b]–83[a] Qasîdas and Gazals, beginning :—

ای در دل مشتاقان از یاد تو بوستانها (read بستانها)
بر حجت بیچونی از صنع تو برهانها

The Ġazals end on fol. 83ᵃ with the following line :—

تا نیست نکردی چو سنائی ز علایق
نرد عقلا عین مباهات نکردی

Then begin the Fards —

از گلرخان بدوسه قناعت کن ای حکیم
قناد خانه هست بگلخن چه میروی

The Rubâ'îs begin on the margin of the same folio —

در دل ز طرب شگفته باعیست مرا
در جان ز عدم نهاده داعیست مرا

Other copies of the dîwân are mentioned in Rieu, p 551, Rieu Supplt, Nos 214 and 215, iii, Ethé, Bodl Lib. Cat., col 468, and Ethé, India Office Lib Cat., Nos 2722, 609, etc

Written in fine minute Nasta'lîq, within gold borders

Not dated, apparently 16th century

No. 23.

foll 167, lines 14-15, size $8\frac{1}{4}\times4\frac{3}{4}$, $6\frac{1}{2}\times3\frac{1}{4}$

دیوان احمد جام

Dîwân-i-Aḥmad-i-Jâm.

The lyrical poems of Aḥmad of Jâm, not arranged in alphabetical order.

Beginning as the second copy of Sprenger Oude Cat, p. 325 —

ای جمالت آتشی در انس و جان انداخته
پرتو روی تو نوری در جهان انداخته

Abû Nasr Ahmad bin Abul Hasan (or, according to some, Abul Ḥusayn), surnamed Zhandapîl, شیخ الاسلام ابو نصر احمد بن ابو الحسن (یا ابو الحسین) النامقی الجامی معروف به ژنده پیل, usually

designated as شيخ الاسلام احمد جامی, was born in Nâmaq, a village in the district of Jâm, in A.H. 441 = A.D. 1049. He was a descendant of Jarîr bin 'Abd-Ullâh, who embraced Islâm in the year in which the prophet died.

The Shaykh spent his early life in bad company, during which period his studies were totally neglected, but at the age of twenty-two he left his parental home and began to lead an ascetic and studious life. After thus devoting his life for eighteen years, he came back to his native place, Jâm, at the age of forty, in A.H. 480 = A.D. 1087. His celebrity as a great saint began to attract crowds of people around him, who desired to repent. According to Nafahât, the Shaykh, in his well-known work سراج السایرین, says that, up to the age of sixty-two, when he was composing the said work, eighteen thousand people had already undergone the ceremony of penitence under his spiritual guidance, while his son Shaykh Zahir ud-Dîn 'Isâ, in his Ramûz-ul-Haqâ'iq (see H. Kh., vol. iii, p. 480), says that his father left six hundred thousand people behind him as his followers and disciples. Besides the dîwân, he is the author of no less than fourteen Şûfic works, of which the following, viz., انیس التائبین, رسالهٔ سمرقندی, سراج السایرین, مفتاح النجات and بحار الحقیقه, are extant among the Sûfî sects, while the rest are said to be destroyed during the raids of Changîz Khân. He had thirty-nine sons and three daughters, out of which only fourteen sons and the three daughters survived him. These fourteen afterwards became great scholars, authors and spiritual guides to people.

He died in A.H. 536 = A.D. 1141. See Taqî Auhadî, fol. 43b, Nafahât, pp. 405–417, Riyad-ush-Shu'arâ, fol. 7b, Şubuf-i-Ibrâhîm, fol. 6a, notices on his life will be found in Majâlis ul-'Ushshâq, fol. 65a, Haft Iqlîm, Âtash Kadah, p. 103, Makhzan-ul-Gharâ'ib, fol. 7b, Khulâsat-ul-Afkâr; Daulat Shâh, p. 348, and Habîb us-Siyar, vol. ii, Juz 3, p. 71. See also Rieu, p. 551, Sprenger, Oude Cat., p. 325, and Ethé, India Office Lib. Cat., No. 910.

On fol. 113b begins another dîwân alphabetically arranged, agreeing with Rieu's copy, noticed in his catalogue, p. 551, and Sprenger's first copy, noticed in his Oude Cat., p. 324.

Beginning.—

ای نام تو بر دل و زبانها
افتاده چو روح در روانها

fol. 164b Rubâ'îs, beginning:—

دوری ز غمت من ز غم بیمارم
اندوه ترا بیاد تو میدارم

The Maṡnawî mentioned by Rieu and Sprenger is not found in our copies.

Written in a fair Nîm Shikastah. Not dated, apparently 17th century.

No. 24.

foll 163; lines 16-17; size 9¼×5¾, 5¼×3.

دیوان مختاری

The Dîwân of Mukhtârî.

The dîwân of Mukhtârî, containing Qaṣidas, Ġazals, Maṡnawîs and Rubâ'îs, without any alphabetical order

Beginning:—

ترا بشارت باد ای ولایت کرمان

بفتح نامه شاه از دیار هندستان

The first Qaṣîdah is in praise of Sulṭân Arslân bin Kirmân Shâh (A.H 494 536 = A.D. 1100–1139).

Mukhtârî, with his full name سراج الدین عثمان بن محمد المختاری الغزنوی, who at first adopted the poetical title of 'Uṡmân, which he subsequently changed for Mukhtarî, was a native of Ġaznî and a contemporary of Ḥakîm Sanâ'i, who speaks very highly of the poet and calls him his master Mukhtârî flourished during the reign of Sulṭân Ibrâhîm bin Mas'ud of Ġaznî, who reigned from A.H 451–481 = A D. 1059–1088, but spent the greater portion of his life in Kirmân in the court of Arslân Shâh bin Kirmân Shâh, in whose praise most part of the poet's dîwân is devoted Mukhtârî was skilled in the various kinds of poetry, and some of his Qaṣîdas were imitated by several later poets of distinction, such as Khâqânî, Khusrû, Jâmî, etc. Besides the dîwân (of which Ârzû saw a copy containing seven thousand verses) Mukhtârî seems to have left a Shahriyâr Nâmah, in imitation of Firdausî's Shâh Nâmah (see Rieu, p 542).

According to Taqî Kâshî, Oude Cat., p. 16, the poet died in A H. 554 = A D. 1159; while the author of the But Khânah (Ethé, Bodl Lib. Cat., col. 197), followed by Âtash Kadah, fixes the poet's death in A H 544 = A D. 1149. The authors of the Riyâd-ush-Shu'ara, fol. 371; Khulâṣat-ul-Afkâr, fol 170, and Makhzan-ul-Ġarâ'ib, fol 750, place the poet's death in A H. 534 = A D. 1139, which seems too early. Still earlier is the date given by Taqî Auhadî, fol. 600, viz., A H. 430 = A.D. 1038.

For further notices on the poet's life, see Daulat Shâh, p. 93 : Haft Iqlîm, fol. 98.

Copies of his dîwân are mentioned in Ethé, Bodl. Lib. Cat., No. 527, and Rieu Supplt, Nos. 211, vi, 215, vii and 216.

fol. 161b. Rubâ'îs ; beginning :—

ملکت ملکا نقش بقا را جان شد
عدلت سبب دم زدن حیوان شد

The MS. breaks off abruptly (wanting a folio or two), with the following first line of a Rubâ'î.

نازک دل اهل عشق جانباز تو نیست
کانجام تو در وا چو آغاز تو نیست

The Bodl. Lib copy mentioned above wants only nine lines from the beginning

Written in a very beautiful Nasta'lîq, within gold ruled borders, and with a fairly decorated 'unwân

Not dated, apparently 16th century.

No. 25.

foll 322 ; lines 19 ; size 10¾ × 6, 7¼ × 3¾.

دیوان انوری

The Dîwân of Anwarî.

Begins :—

مقدری نه بآلت بقدرت مطلق
کند ز شکل بخاری چو گنبد ازرق

Auḥad-ud-Dîn 'Alî Anwarî اوحد الدین علی انوری, perhaps the greatest Qaṣîdah writer of Persia, was born in Mahânah, in the district of Khâwaran, from which he assumed the poetical title of Khawarî, subsequently changed into Anwarî at the request of a friend. He was educated in the Manṣûriyyah Madrasah in Ṭûs, where he spent most of his time in the study of science. He was well versed in astrology, and

wrote several works on that subject, one of which is said, by the author of the Ṣuḥuf-i-Ibrâhîm, fol. 27, to be known by the name of معید. Like Adîb Ṣâbir, who died in A.H 540 = A D. 1145 (see Taqî Kâshi, Oude Cat., p. 16), Anwarî was one of the favourite poets of Sulṭân Sanjar (*d.* A.H. 562 - A D. 1166), to whom most of his qaṣîdas are addressed, and whom the poet survived (see Ḥ Khr., vol. III, p. 264).

It is related in the Makhzan-ul-Ġarâ'ib, f. 23, and other Tadkiras, that there was a conjunction of the seven planets in the sign of Libra in A H. 581 = A D. 1185, and Anwarî predicted a terrific storm, which would destroy buildings, uproot trees, and cause immense destruction. The people were so much frightened that they built rooms under ground to protect themselves from the approaching catastrophe. When the day arrived nothing took place, and on the failure of the prediction, Farîd Kâtib, a pupil of Anwarî, is said to have written the following satirical verses —

گفت انوری که از اثربادهای سخت
ویران شود سراچه و کاخ سکندری
در روز حکم او نوزیدست هیچ باد
یا مرسل الریاح تو دانی و انوری

The author of the Âtash Kadah mentions Adîb Sâbir as the author of the above lines , but this seems improbable, as Ṣâbir died in A.H 540 On account of the ridicule and shame he was subjected to, Anwarî went to Nîshâpûr, and from there to Balkh, where he died, according to Taqî Kâshî, Oude Cat , p. 16, in A H. 587 = A.D. 1191. Daulat Shâh places the poet's death in A H. 547 = A.D 1152 , but the copy of Daulat Shâh referred to by Sprenger, p 332, places Anwarî's death in A.H. 556 = A.D. 1160. Taqî Auḥadî, fol 66ᵃ, places it in A.H 547 = A.D 1152 ; Khulâṣât ul-Afkâr, f. 15ᵃ, in A H 569 = A.D 1173, Âtash Kadah, pp. 77, in A.H. 656 = A D. 1258 , Mir'ât-i-Jahân Numâ, as mentioned by the author of the Nashtar-i-'Ishq, fol 86, in A.H. 582 = A D. 1186 ; Mir'ât ul Khiyal, A.H. 549 = A D. 1154 , Sarw-i-Âzâd, in A H 585 = A D 1189

For notices on Anwarî's life and his works, see Rieu, II, p. 554, Sprenger, Oude Cat., p 331, Rieu Supplt , No 218, Ethé, Bodl , col. 471 etc., Ethé, India Office Lib. Cat , No. 935, etc ; G Flügel, vol. i, p 502, Stewart's Cat , p 56; W. Pertsch, p. 83, and Berlin Cat., p. 743 ; J. Aumer, p 10; Cat. des MSS et Xylographes, p 319, Rosen Pers. MSS , p 170: Browne, Camb. Univ. Lib. Cat., p 298, Riyâḍ-ush-Shu'arâ, fol. 13ᵇ. Ḥabîb us-Siyar, vol. II, Juz IV, p. 103, see also Hammer, Rede Künste, p 88, M Ferte, Journal Asiatique, 1891, and Zhukowski's Essay on Anwarî s life and poetry, published at St. Petersburg in Russian, and revised by Pertsch, Litteraturblatt für Orientalische Philologie, Band II, pp. 10–18.

The dîwân of Anwarî has been printed, and lithographed resp. in Tabrîz, A H. 1260 and 1266 , in Lucknow, 1880.

Taqî Auḥadî mentions having seen a copy of Anwarî's dîwân, consisting of 14,000 verses, and the author of Khulâṣat ul-Afkâr one of 12,000 verses.

Contents.—

This copy of the dîwân is divided into two parts, marked by two separate 'unwâns

fol. 2b Qaṣîdas, arranged alphabetically, begin.—

ای قاعده تازه ز دست تو کرم را الخ

fol 169b. Another series of qaṣidas, most of them very short, intermixed with muqaṭṭi'ât without any order, begins —

این مجلس صاحب جهانست
ز شکل بهشت جاودانست

fol 204b هزلیات (satire) begins —

تو وزیری مفت مدحت گوئی
دست من بی عطا روا بینی

fol 249a. Short satirical Maṣnawîs, beginning —

حبّذا گیر قاضی گیرنگ
آنکه دارد ز سنگ خارا ننگ

fol. 253b. Ġazals, alphabetically arranged, beginning :—

ای غارت عشق تو جهانها الخ

fol 295b. Rubâ'iyât without any order, beginning :—

انی که گفت ضامن ارزاق آمد
وئی که درین قبلهٔ آفاق آمد

Written in fine clear Nasta'lîq, within coloured ruled borders, a few pages in the beginning contain notes on the margin with occasional interlineal annotations.

In the colophon it is dated A H 700, but the appearance of the MS. shows that it belongs to the 15th century A D.

Scribe · عبد الرشید.

No. 26.

foll. 252; lines 19, size $12\frac{1}{2} \times 6\frac{1}{2}$; $8\frac{1}{4} \times 4$.

The same.

Another copy of Anwarî's dîwan
Begins at once with a Qaṣîdah in praise of Sultân Sanjar.

گر دل و دست بحر و کان باشد
دل و دست خدایگان باشد

The usual opening Qaṣîdah, beginning with the line مقدری نه بآلت بقدرت مطلق الخ is wanting in this copy.

foll 1ᵇ–135ᵇ Qaṣîdas without any alphabetical arrangement

ff 136ᵃ–242ᵇ. Qaṣîdas, muqaṭṭi'ât, tarkîb-bands, hazaliyât and ġazals all intermixed.

ff. 242ᵇ–252ᵃ. Rubâ'iyât, without any alphabetical order, beginning:—

از مشرق دست گوهر آل نظام
ده ماهتمام را طلوعست مدام

Written in a firm Nasta'lîq.
Dated Sha'bân A H 992
Scribe: محمد محسن (?) نامه خوان مشهدی.

No. 27.

foll. 149; foll. 25 centre column and 42 marginal column; size $14\frac{3}{4} \times 7\frac{3}{4}$; $13\frac{1}{2} \times 5\frac{1}{2}$

The same

Another copy of Anwarî's dîwân without any alphabetical order.
Begins the same as above.
foll. 1ᵇ–81ᵃ Qaṣîdas intermixed with muqaṭṭi'ât
foll 81ᵃ–110ᵃ Hazaliyât.

Begin as in No. 26 :—

تو وزیری و مذمت مدحت گوئی الخ

foll. 110ᵃ–112ᵃ. Maṣnawî.
Begins as in No. 26 :—

حبّذا گیر قاضی گیرنگ
آنکه دارد ز سنگ خارا ننگ

112ᵃ–138ᵃ. Ġazals in alphabetical order.
Begin :—

از دور بدیدم آن پری را
آن رشک بتان آذری را

foll 138ᵇ–149ᵇ. Rubâʻiyât.
Begin :—

آنی که گفت ضامن ارزاق آمد
وانی که درت قبلهٔ آفاق آمد

Written in ordinary Nastaʻlîq, within coloured ruled columns.
Not dated, 16th century.

No. 28.

foll. 71 ; lines 25 ; size 12×6¾ ; 9×4.

شرح قصاید انوری

A Commentary on the Qaṣîdas of Anwarî.

By محمد بن داؤد بن محمد بن محمود علوی شادابادی Muḥammad b. Dâ'ud of Shâdiâbâd.

Begins :—

سپاس بی‌قیاس مر صانع قدیم را که بامر کن جملهٔ مکوّنات را از نهانخانهٔ کتم عدم در صحرای وجود آورد *

It is stated in the preface that the author, a favourite courtier of Sulṭân Naṣîr-ud-Dîn Khiljî, on once reciting a poem from Anwarî's dîwân, was ordered by that monarch to write a commentary on the difficult verses of Anwarî

Naṣîruddin Khiljî, son of Ġiyâṣ-ud-Din Khiljî, reigned in Mâlwah from 906 to 916 A H., and Shâdiâbâd, also called Mandû, is one of its divisions.

For other copies see Rieu, p 556 Ethé, India Office Lib Cat., No 947.

Dâ'ud Shâdiâbâdî has also written a commentary on the abstruse verses of Khaqânî, as will be seen hereafter

Written in ordinary Indian Nasta'liq

Not dated, 18th century

No. 29.

foll. 105; lines 198; size $10\frac{3}{4} \times 7\frac{3}{4}$; $7\frac{1}{4} \times 4$.

The same.

Another copy of the same without the preface, beginning at once with the commentary on the verse·—

مقدری نه بالت بقدرت مطلق .... مقدر اندازه هر چیز کننده

است دست افزار کار قدرت توانائی مطلق خاص الخ *

Written in ordinary Indian Nasta'lîq

Not dated, 18th century A D.

No. 30.

foll. 172, lines 13, size $7\frac{3}{4} \times 4\frac{1}{2}$; 6×3.

شرح قصاید انوری

Sharḥ-i-Qaṣâid-i-Anwarî.

A commentary on the difficult Qaṣîdas and Muqaṭṭi'ât of Anwarî.

By میر ابو الحسن فراهانی Abul Ḥasan Farâhânî.

Begins :—

سپاسی که از روی گواهی خرد بر ذمه خانواده امکان لازم است *

Taqî Auḥadî, in his 'Urafât (fol 107b), says that, while he was composing the Tadkirah, Abul Ḥasan was then living in 'Irâq Ṭahir-i-Naṣîr Âbâdî, in his Tadkirah, fol 162a, says that Abul Ḥasan Farâhânî, owing to adverse circumstances, left his home and proceeded to Isfahân On his way he met with Tâhir Nasîr Abâdî's uncle, Mirzâ Hasan Âlî, who died in the beginning of the reign of Shâh Ṣafî (A.H. 1038-1052). After staying for some time in Nasir Abâd Abul Ḥasan went to Shîrâz, and entered the service of Imâm Qulî Khân, the governor of Shîrâz, where he was put to death.

For notices on his life and other copies see Rieu, p. 556; Sprenger, p 332, Ethé, Bodl., col. 478. and Mélanges Asiatiques, vol iv, p. 54; Ethé, India Office Lib , No. 948.

fol. 115b-116b The explanations of the different uses of حروف تهجی are given.

foll. 117a-120b. Blank.

fol. 121a begins the commentary on the Muqatti'ât.—

ای نام تو مالب عبارت را روح .... الخ تعالی الله چه قادریست
متعال که بستون خامه و اوتاد نقاط و طناب سطور خیام بلند ابیات را
افراخته *

See Ethé, Bodl., col 478, and Sprenger, p. 333.

On fol. 122a the commentator explains in detail the following kinds of verses, viz , مثنوی , ترجیع , غزل , قطعه and رباعی .

Written in ordinary Nasta'lîq. Dated Kalpî. A.H. 1211.

No. 31.

foll 396, lines 19, size 11½×6½; 8×4.

دیوان خاقانی

The Dîwân of Khâqânî.

Beginning —

دل من پیر تعلیم است و من طفل زباندانش
دم تسلیم سر عشر و سر زانو دبستانش

Khâqânî, with his full name, افضل الدین بدیل ابراهیم بن علی نجار خاقانی الشروانی, was the son of 'Alî Najjâr, i.e. 'Alî the carpenter, a native of Shirwân. He was called the حسان العجم after حسان العرب, one of the most celebrated early poets of Arabia, who stood unrivalled in the laudatory poems addressed to the prophet, and died during the caliphate of 'Alî. Khâqânî refers to this in one of his verses quoted in 'Aufî's Lubâb-ul-Albâb, p. 22.

چون دید که در هنر تمام
حسان عجم نهاد نام

Several biographers say that his original name was Ibrâhîm, while some assume it to be 'Usmân; but the poet himself says in his following verse that he was called by his father "Badîl," meaning a substitute (for Sanâ'î).

بدل من آمدم اندر جهان سنائی را
ازان سبب پدرم نام من بدیل نهاد

In his Tuhfat-ul-'Irâqayn the poet frankly admits that his father was a carpenter, and his mother a Nestorian Christian converted to Islâm. He also tells us that his grandfather was a weaver, and that his paternal uncle, Mirzâ Kâfî b 'Usmân, was a medical practitioner. In one of the verses of his ode to Isfahân, the poet says that he was born in A H 500 (A.D. 1106) at Ganjah At an early age Khâqânî lost his father, and was left entirely to the care of his uncle, who taught him Arabic, metaphysics, medicine and astronomy. At the age of twenty-five the poet lost his uncle The undoubted celebrity of Khâqânî as a poet is no doubt due to the celebrated Abul 'Alâ of Ganjah, who actually trained the poet in the art of verse-making, and who gave Khâqânî his daughter in marriage.

The poet at first adopted the poetical title of Haqâ'iqî, which he subsequently changed, at the suggestion of Abul 'Alâ of Ganjah, for Khâqânî, in honour of Khâqân-i-Kabîr Manûchihr, the then reigning sovereign of Shirwân. He was introduced into the court of this monarch through the influence of his father-in-law, the aforesaid Abul 'Alâ, who, according to Amîn Râzî was at that time ملک الشعرا, or "the king of the poets" of Shirwân, and was addressed in the Imperial Orders as استاد الشعرا, or "the Master of Poets" (در فرامین و مناشیر وی را استاد الشعرا نوشتند). When Khâqânî gained the warm favour of the Khâqân and rose to distinction, he began to ill-treat his former benefactor, Abul 'Alâ, and in consequence of a bitter jealousy between the two, they wrote biting satires against one another.

Amîn Râzî states that Ḥamdullah Mustaufî, in his Târîkh-i-Guzîdah, followed by Jâmî in his Nafaḥât-ul-Uns, conceives Khâqânî to be a pupil of the poet Afsaḥ-ud-Dîn Falakî, and that Âdarî, in his Jawâhir-ul-Asrâr (see Rieu, p 43ª), says that both Khâqânî and Falakî were the pupils of Abul 'Alâ. The latter's statement is supported by the following verses of a qiṭ'ah, quoted in the Haft Iqlîm (MS. copy A. S. B., No. D. 326, fol. 1107) which Abul 'Alâ addressed to Khâqânî.

دروگر پسر بود نامت بشروان
بخاقانیت من لقب بر نهادم
بجای تو بسیار کردم نکوئی
ترا دختر و مال و شهرت بدادم
چرا حرمت من نداری که من هم
ترا هم پدر خوانده هم استادم *

Khâqânî enjoys the world-wide fame of a great Qaṣîdah writer, and 'Aufî, in his Lubâb ul-Albâb, remarks that the poet received one thousand dînâr for each of his Qaṣîdâs addressed to the king. From the numerous Arabic words which the poet uses in his dîwân and the Arabic Qaṣîdah which he addressed to Shirwân Shâh, it can at once be concluded that he was also well versed in Arabic.

His life was spent in the court of Khâqan Manûchihr, and his son Akhtashân (or Akhsatân) Shâh, who died about A H 584 = A D. 1188, and to whom most of the poet's poems were addressed. It is said that Khâqânî once addressed a verse (quoted in Daulat Shâh, p. 80) to the Khâqân, which offended the latter to such an extent that he passed orders for putting the poet to death, but the poet managed to pacify the monarch by smooth excuses, and succeeded in obtaining permission to undertake the pilgrimage to Mecca, which he had already performed once in his youth On his way he composed the well-known Maṣnawî Tuhfat-ul-'Irâqayn (*vide infra*). On his return from the pilgrimage he visited Isfahân and returned to Shirwân Again here he incurred the displeasure of Akhtashân Shâh, and to avoid it he fled to Baylaqân, but was arrested and imprisoned by the orde of the monarch in the fort of Shâbrân, where he composed the Ḥabsîyah, or the "Prison Poem" (see Khanykov, pp 113–128). After an imprisonment of seven months he was released through the intervention of the Khâqan's mother. The poet spent his last days in Tabrîz, where he died.

* These verses are also quoted in Daulat Shâh pp 70-71, but they are found with numerous variants in the Târîkh-i-Guzîdah (see Browne's translation, pp 21-22)

The date of Khâqânî's death, A H. 582 = A D 1186, fixed by Hamdullah Mustaufî in his Târîkh-i-Guzîdah, and followed by Amîn Râzî and Âdar, has been ably discredited by Dr. Rieu in his Persian Cat., p 559 The learned doctor has shown that the poet survived his patron Akhtashân Shâh, composed poems in praise of the Atâbak Nasrat-ud-Dîn Qizil Arslân, who reigned from A H 582–587 = A D 1186–1191, and addressed a Qasîdah to Sultân Tukush Khwârizm Shâh after the conquest of Isfahân in A H 590 = A D 1193. We therefore agree with Dr. Rieu, in accepting the date A H. 595 = A D. 1198 given by the authors of the Khulâsat-ul-Afkâr, fol 53[b], Mukhbir-ul-Wâsilîn and Natâ'ij-ul-Afkâr (in the margin of the Habîb-us-Siyar, vol ii, Juz 2, p 176)

According to the copy of Daulat Shâh mentioned by the author of the Suhuf-i-Ibrâhîm, fol. 276[b] Khâqânî died in A H. 588 = A D. 1192, but Browne's edition of the Daulat Shâh gives A H 582 = A.D. 1186

Notices on Khâqânî's life will be found in Riyâd-ush-Shu'arâ, fol 124[a]; Khazâna-i-'Âmirah, fol. 153, and Makhzan-ul-Garâ'ib, fol. 224. See also, besides the above-named references, Rieu, p. 558; Sprenger, Oude Cat., p. 461, Hammer, Redekunste, p. 125; Ouseley's Biographical Notices, p. 157; Khanykov, Mémoire sur Khacanio, in Journal Asiatique, 6[me] série, vol. iv, p. 137 (1864), and vol. v, p. 296 (1865); Salemann's introduction to his Russian edition of Khâqânî's ruba'îs, St Petersburg, 1875; Ethé, Bodl. Lib. Cat., Nos. 560–581; Ethé, India Office Lib Cat., Nos. 950–970; W. Pertsch, Berl. Cat., p. 768, G. Flugel, i, p 508, Mélanges Asiatiques, iii, p. 114.

The dîwân contains Qasîdas, Tarjî'ât, Marâsî, Gazals, Muqatti'ât and mixed Rubâ'iyât, in no particular order.

foll 1[b]–251 Qasîdas and Marâsî.

foll. 252[a]–386[a]. Qasîdas, Gazals, Tarjî'ât, Marâsî and Muqatti'ât together without any order.

foll. 386–396[a]. Rubâ'îs.

For other copies see, besides the catalogues referred to above, Browne, Camb. Univ. Lib. Cat., p. 480, Jahrbucher, vol. lxvi; Anzeigeblatt, p. 26, and St Petersburg Cat , p. 328.

The poetical works of Khâqânî have been lithographed in Lucknow, 1879

fol 396 has been supplied by one Ilahdâd, son of Shaykh Nizâm in A H. 1000

Written in a beautiful Nasta'lîq, within gold and coloured borders.

Not dated, apparently 14th century.

No. 32.

foll. 366; lines, centre column 19, marginal column 12;
size 10×5¾; 6½×3½.

كليات خاقانى

Kulliyât-i-Khâqânî.

The poetical works of Khâqânî, containing his dîwân and the Tuḥfat-ul-'Irâqayn.

The MS. is divided into the following sections —

I The preface of the Tuḥfat-ul 'Irâqayn One folio, containing about fifteen or sixteen lines from the beginning, is wanting, and the preface opens abruptly, thus.—

...... دیده میگفت موصل مکه ثانی است حضرت خواجه
کعبه قاعده چنانست که کعبه بار کم دهد الخ *

II foll 4ᵇ–215ᵃ. Qaṣîdas in alphabetical order, with the exception of the first, which begins :—

دل من پیر تعلیم است و من طفل زباندانش
دم تسلیم سر عشر و سر زانو دبستانش

This section is dated A.H. 1024.

III. foll. 215ᵇ–249ᵃ. Muqaṭṭi'ât in alphabetical order, beginning —

یا صفوة الرحمان شافع خلقه الخ

IV. foll. 249ᵇ–295ᵃ. Ġazals in alphabetical order, beginning —

جام می تا خط بغداد ده ای یار مرا الخ

V. foll. 295ᵇ–302ᵃ. Rubâ'îs in alphabetical order, beginning —

ای تیر هنر سهیل برجیس لقا الخ

VI. foll. 302ᵇ–365ᵃ. تحفة العراقین Tuḥfat-ul-'Irâqayn, beginning —

مائیم نظارگان غمناک
زین حقهٔ سبز و مهرهٔ خاک

This is the well-known Maṡnawî of Khâqânî, in which the poet gives a description of his pilgrimage, specially referring therein to the two 'Irâqs, viz. 'Irâq-i-'Arab and 'Irâq-i-'Ajam.

foll. 1b; 365b and 366a contain beautiful full-page miniatures. Six sumptuous 'unwâns, one at the beginning of each section.

Written in perfect Nasta'lîq, within gold and coloured borders.

The Tuḥfat-ul-'Irâqayn has been lithographed in Agra, 1855, and in Lucknow, 1876. Extracts from the poem have also been printed in Lucknow, 1867.

The MS. is dated A.H. 1027.

Scribe: قاسم الشيرازى.

No. 33.

foll. 114: lines 15; size $8\frac{3}{4} \times 5\frac{3}{4}$; $6\frac{1}{4} \times 3\frac{1}{4}$.

تحفة العراقين

Tuḥfat-ul-'Irâqayn.

Another copy of the Tuḥfat-ul-'Irâqayn, with the complete preface which begins thus.—

* خير ما اعتصم المرء بحباله كلمة العجز لقصور باله عن معرفته الله الخ

The poem itself begins as usual, on fol. 6a.

foll. 1b–12a. On the margin, some selected Qaṣîdas of Khâqânî.

Written in a fine Nasta'lîq, within gold-ruled borders.

Dated A.H. 1014.

Scribe: محمد سعيد بن مرزا محمد البخارى.

No. 34.

foll. 213 ; lines 23 ; size 9¾×6 ; 7×4.

شرح دیوان خاقانی

Sharh-i-Dîwân-i-Khâqânî.

A commentary on the difficult Qasîdas of Khâqânî By Muhammad bin Dâ'ûd bin Muhammad 'Alawî محمد بن داود بن محمد بن محمود علوی الشادیابادی. (See No. 28 above.)

Begins.—

جواهر زواهر سپاس بی‌قیاس نثار حضرت صمدیه جل قدرته را سزاوار است الخ *

No alphabetical order is observed in the explanation of the Qasidas. It begins with the commentary on the Qasîdah with which most of the copies of the dîwân begin, viz —

دل من پیر تعلیم است و من طفل زباندانش

For other copies, see Rieu, p. 561, Ethé, Bodl., col. 483, Ethé, India Office Lib. Cat., No 968, and Sprenger, Oude Cat, p. 462

A commentary on Khâqânî's dîwân by 'Alawî Lahiji of Jahângîr's time is described in Rieu, ii, p 562 another, called محدث نامه by 'Abd-ul-Wahhâb bin Mahmûd al Hasanî al-Husaynî al-Ma'mûrî, with the takhallus غنائی, who flourished about A H 1090 = A D 1679 is mentioned in G. Flugel, i, p. 509, and W. Pertsch, Berlin Cat., p 770, and a third, called فرح افزا by Qabûl Muhammad, the author of the Haft Quizum, is noticed in Sprenger, Oude Cat, p. 463

The present copy is written in careless Nasta'lîq, evidently by different hands, though the colophon mentions only ابراهیم صبری حسینی as the scribe.

Dated A H 1036.

No. 35.

foll 183 ; lines 25 , size 11¾×6¾ ; 9×4.

The same

Another copy of the same commentary. Beginning as above.
Written in ordinary Nasta'lîq.
Dated A H 1223.

No. 36.

foll. 76 ; lines 15 ; size 8¾×5½ ; 6¾×3½

دیوان ظهیر فاریابی

The Dîwân of Ẓahîr Fâryâbî.

With a preface
Beginning of the preface .—

سپاس بی‌نهایت و آفرین بی‌پایان قادری را که دو شمع در حجرهٔ دماغ ما افروخت الخ *

The author of this preface, who does not mention his name, was a contemporary of Ẓahîr Fâryâbî He says that he had a great desire to meet Ẓahîr Fâryâbî, but before he could do so the poet had departed for the next world He then collected the scattered poems of Ẓahîr in a dîwân, and dedicated it to the Wazîr Majd-ud-Dîn Aḥmad bin Muḥammad.

The same preface is noticed in Sprenger, Oude Cat., p 579; Rieu Supplt , Nos. 222 and 223, and Ethé, Bodl. Lib. Cat., No. 582.*

Beginning of the dîwân on fol. 5b as in Rieu Supplt., No. 582, and Ethé Bodl. Lib Cat.

چو زهرهٔ وقت صبوح از افق بسازد چنگ
زمانه تیر کند نالهٔ مرا آهنگ

---

* I think the author of this preface is probably Shams-ud-Dîn Sijâsî, who is mentioned by H. Kh., vol iii, p 293, to have collected the poet's dîwân Amîn Râzî, however, gives a very meagre account of a poet whom he calls Shams ud-Dîn Ṭâhir of Sinjâs or Sijâs (see Ethé, India Office Lib. Cat., col. 475, No 1301).

Rieu Supplt., Copy No. 222, correctly reads چنگ instead of هنگ in the first line, and نیز instead of تیر in the second line. The initial line of the copy of Ẓahîr's dîwân noticed by Dr. Rieu in his Pers. Cat., vol. ii, p. 562[b], viz. —

ستاره سجده برد طالع منیر ترا
زمانه بوسه زند پایهٔ سریر ترا

is found here on fol. 43[a], and it is remarkable that Gustavus Flugel, in his catalogue, vol. i, p. 497, has quoted this verse as the initial line of the dîwân of Amîr Mu'izzî, who died in A.H. 542 = A.D. 1147.

Ẓahîr-ud Dîn Fâryâbî, ظهیر الدین ابو الفضل طاهر بن محمد الفاریابی, a native of Fâryâb, in Balkh, was, according to Daulat Shâh, a pupil of Rashîd-i-Samarqandî, the author of the مهر و وفا, and a contemporary of Khâqânî, Mujîr-ud-Dîn Baylaqânî, and several others. Besides being a renowned poet, Ẓahîr enjoyed the reputation of a great philosopher and astronomer of his age, and was called the صدر الحکما or "The head of the philosophers" (see 'Aufî's Lubâb-ul-Albâb, p. 298). Ẓahîr, in his poetical compositions, is sometimes ranked with Anwarî, and it is said that among the later poets of Kâshân there was a controversy as to which of the two deserved preference, and Majd-ud-Dîn Hamgar, to whom the matter was referred for decision, gave preference to Anwarî.* He was at first a panegyrist to Ṭuġân Shâh, who ruled in Nîshâpûr from A.H. 569–581 = A.D. 1173–1185, and of Ḥusâm-ud-Daulah Ardshîr, the ruler of Mâzandrân A.H. 567–602 = A.D. 1171–1205. At the latter's hands the poet received many favours, and alludes to them in this verse.—

شاید که بعد خدمت ده ساله در عراق
نانم هنوز خسرو مازندران دهد

See Browne's Ibn Isfandiyar's History of Tabaristan, pp. 71–73, where also a long Qaṣidah of the poet addressed to this ruler is quoted. When Ẓahîr rose to distinction he attached himself to the services of the Atabaks of Âdarbaijân, Muḥammad bin Îlduguz, known as Jahan Pahlawân (A.H. 568–582 = A.D. 1172–1186) and his brother and successor, Qizil Arslân (A.H. 582–587 = A.D. 1186–1191). The poet, however, left the latter's court, and entered the service of the Atâbak Naṣrat-ud-Dîn, the son of Muḥammad bin Îlduguz. He spent his last days in retirement, and died, according to the Târîkh-i-Guzîdah, Taqî Kâshî (Oude Cat., p. 16), Taqî Auḥadî, fol. 430; Daulat Shâh; Khazîna-i-'Âmirah,

* This versified reply of Majd-ud-Dîn which he sent to Kâshân in the month of Rajab, A.H. 674, is fully quoted in Browne's Târîkh-i-Guzîdah, pp. 61-62.

fol. 227[a]: Riyâḍ-ush-Shu'arâ, fol. 245, Ṣuḥuf-i-Ibrâhîm, fol. 575, in A.H. 598 = A.D. 1201, at Tabrîz, and was buried in Surkhâb, near the tomb of Khâqânî

For his life and poems see Rieu, p 562, Sprenger, Oude Cat, p 579; Ouseley, Biogr. Notices, p. 154, Ethé, Bodl Lib Cat., Nos. 582–584; Ethé, India Office Lib. Cat, No. 971, W. Pertsch, Berlin Cat., Nos. 691, 747-8, Rieu Supplt., Nos 222–24, Krafft, p 62, Upsala Cat, p 102, and Browne's Camb. Univ Lib. Cat, p 302. See also Habîb-us-Siyar, vol. ii, Juz 4, p 127; Khulâsat-ul-Afkâr fol 102[b]; Makhzan-ul-Garâ'ib, fol 509, Nashtar-i-'Ishq, fol 1116; Hammer Redekunste, p 130, Schefer's Chrestomathie, vol i, p. 112, and Rosen Instut, p 205.

The dîwân was printed in Calcutta, A H 1245, and lithographed in Lucknow, A H 1295

Written in a fine Nasta'lîq, within gold-ruled columns

Not dated, apparently 15th century.

No. 37.

foll 337; lines 21; size $6\frac{1}{2} \times 5\frac{3}{4}$; $4\frac{1}{2} \times 3$.

خمسهٔ نظامی

Khamsa-i-Niẓâmî.

The five poems of Niẓâmî, also called Panjganj Nizâmî, with his full name نظام الدین ابو محمد الیاس بن یوسف بن موید الکنجوی, the greatest of all the Maṣnawî writers, was born in the province of Qum, but the greater portion of his life was spent in Ganjah, a town of Arrân Nizâmî's brother, Qiwâmî-i-Muṭarrizî, was also a poet of great distinction, and a copy of his poems (O E. 6464) is preserved in the British Museum. It also appears from several verses of his poems that he had a son named Muḥammad. Very unreliable accounts of the poet are given by his biographers, and I should like to refer to the learned monograph of W Bacher, who has based Nizâmî's life exclusively on the poet's own statements in the several poems of his Khamsah

Various conflicting dates are assigned to Niẓâmî's death Daulat Shâh, p. 131, followed by Taqî Auḥadî, fol. 743, gives A.H. 576 =

A.D. 1180; Jâmî, in his Nafaḥât, p. 708, followed by the author of the Ḥabîb-us-Siyar, vol. ii, Juz 4, p. 112, in A.H. 592 = A.D. 1195, Taqî Kâshî, Oude Cat., p. 17, followed by the authors of the Ṣubḥ-i-Ṣâdiq (on the margin of the Ḥabîb-us-Siyar, loc. cit.), and the Nashtar-i-'Ishq, fol. 1832, places the poet's death in A.H. 602 = A.D. 1205. The author of the Khulâṣat-ul-Afkâr, fol. 192[a], fixes Nizâmî's death in A.H. 600 = A.D. 1203.

Of the various statements of his age made by Niẓâmî himself in his poems, the most accurate seems to be that in the prologue to the Laylâ Majnûn, where the poet says that he had then counted seven times seven years · مجموعه هفت سبع خوانم, that is, forty-nine years, and as the poem was completed in A.H. 584 = A.D. 1188, as mentioned in the same prologue

کاراسته شد به بهترین حال

در سلخ رجب به ثا و فا دال

we may conclude that the poet was born in A.H. 535 = A.D. 1140.

Again, in the epilogue to the Iskandar Nâmah, which was added by a contemporary of the poet, it is stated that he died at the age of sixty-three years and six months.

فزون بود شش مه ز شصت و سه سال *

So we may infer that Niẓâmî died in A.H. 599 = A.D. 1202

For further notices on Niẓâmî's life see Haft Iqlîm, fol 268, Riyâḍ-ush Shu'arâ, fol 411, Makhzan-ul-Garâ'ib, fol 867, Âtash Kadah, p 318; see also Sprenger, Oude Cat, p 519, Rieu, p 564, Captain H Wilberforce Clarke's Translation of the Sikandar Nâmah, London, 1881, Hammer Redekunste, p 105, W Bacher's Niẓâmî's Leben und Werke, published in German Leipzig, 1871 English translation of the same, London, 1873

For other copies of Niẓâmî's Khamsah and his works, see besides the above mentioned catalogues, Rieu Supplt, Nos. 225–229, Ethé, Bodl Lib Cat, col. 487, Ethé, India Office Lib Cat, Nos 927-1027, Camb Univ Lib. Cat, pp 303–306, G Flügel, i, p. 503, W Pertsch, p 67, and Berlin Cat, p 751, St. Petersburg Cat p 32, etc, etc

According to Daulat Shâh and Taqî Auḥad, Niẓâmî has left, besides the Khamsah, a dîwân containing above twenty thousand verses, and the former quotes a gazal of the poet, and although 'Autî (vol. ii, p 397) cites three short gazals which he says he heard a scholar reciting in Nîshâpûr, yet he distinctly says that except the Masnawî poems, Niẓâmî left very little poetry W. Bacher (p 7), however, cites a verse from the Laylâ Majnûn as a proof that the poet arranged his diwân in

A.H. 584 (A.D. 1188). Strange that no copy of the dîwân of such an eminent poet as Niẓâmî is to be found anywhere.

The Khamsah of Niẓamî was lithographed in Bombay, 1834 and 1838, and in Tehran A H 1261. Edited in Tabriz, 1845.

Contents .—

I.

fol. 1b.

مخزن الاسرار

Makhzan-ul-Asrâr.

Begins :—

هست کلید در گنج حکیم
بسم الله الرحمن الرحیم

The poem is divided into twenty sections or Maqâlas. According to this copy, the poem was completed in A.H 582 = A D 1186, as will appear from the following concluding lines :—

از که هجرت شده تا این زمان
پانصد و هشتاد و دو افزون بدان

But this seems improbable, as the Shîrîn Khusrû, which was composed after the Makhzan-ul-Asrâr, is dated A.H. 571 = A D 1175. Copies of the poem are mentioned by Rieu and Ethé, pp. 559 and 488, bearing the dates A.H 552 and 559 = A.D 1157 and 1163 respectively. However, the question of the date of composition of the poem has been ably discussed by Professor Rieu, who assigns the date A H 572 or 573 = A.D. 1176 or 1177 See also Ethé, India Office Lib Cat , No 972, 1

The poem is dedicated to Fakhr-ud-Dîn Bahrâm Shâh, son of Dâ'ûd, King of Armenia and Rûm, f 5b

شاه فلک تاج و سلیمان نگین
مفخر آفاق ملک فخر دین

Bahram Shâh was the hereditary ruler of Arzan Jân, and a vassal of Qilij Arslân (A.H 558–578 = A D. 1162–1182). He died in A H. 622

The Makhzan-ul-Asrâr was lithographed in Lucknow, 1869, 1872, and with a commentary, 1881; Cawnpûr, 1869, and edited by H. Bland, Lond., 1844. An English translation by J. Haddon Hindley, in manuscript, is preserved in the British Museum, London.

foll. 30b–31a Blank.

II.

fol. 31[b].

خسرو و شیرین

Khusrû wa Shîrîn.

The loves of Khusrû and Shîrîn.

Begins :—

خداوندا در توفیق بگشای
نظامی را رہ تحقیق بنمای

On fol 38[a] begins the story —

چنین گفت آن سخن گوی کهن زاد
که بودش داستانهای کهن یاد

The prologue contains eulogies on Sulṭân Tuġral, Shams-ud-Dîn Abû Ja'far Muḥammad, and Qizil Arslân. There is also a panegyric addressed to Ṭuġân Shâh under the heading در مدح امیر طغان شاہ on fol 33[b].

طغان شاہ سخن بر ملک شد چیر
فراخان علم را دادہ شمشیر

Tuġân Shâh ascended the throne of Persia in A H 569 = A D 1173, after the death of Sultân Sanjar, and was slain by Tukush, the Sultân of Khwârizm, in A.H. 581 = A D. 1185

There are different views regarding the dedication of the poem.

According to Nashtar-i-'Ishq, fol 1832, the poem was dedicated to Tuġral Arslân who ascended the throne in A H 573 = A D 1177: according to Rieu, p 566[a], to Shams ud-Dîn Abû Ja'far Muḥammad bin Atâbak Ìlduguz, and according to Ethe, Bodl col. 488, to the three above-named persons

In the prologue on fol 34[a], the poet says that he composed the poem at the instance of Tuġral Arslân, as will be seen from the following verses:—

(۱) چو سلطان جهان شاہ جوان بخت
که برخوردار باد از تاج و از تخت

(۲) پناہ ملک شاهنشاہ طغرل
خداوند جهان سلطان عادل

(۳) بسلطانی بتاج و تخت پیوست
بجای ارسلان بر تخت به نشست

(۴) من این گنجینه را سر میگشادم
بنای این عمارت می‌نهادم

(۵) اشارت زنکی از درگاه معمور
بشغل بندہ القا کرد منشور

(۶) کزین‌سان تحفهٔ عالی بسازد
که عقل از منتش گردن فرازد

(۷) قبول بندگی را ساز دادم
سلامت را بخون خط باز دادم

The line giving the date of completion of the poem (in A H 576 = A D. 1180) mentioned by Rieu, p 566[a], is not found in any of our copies.

Nizâmî also states at the end how he was honourably received and highly rewarded by Qızıl Arslân.

چنان رفتم که سوی کعبه حجاج
چنان باز آمدم کاحمد ز معراج

The poem ends with a short eulogy on the prince Nasrat-ud-Dîn.

موید نصرة الدین کامرانش
ز نام او پدیرد نور ببدش

The Khusrû-wa-Shîrîn was lithographed at Lahore in A H. 1288 For the contents, see Hammer's Schirin, Leipz., 1809

III.

fol 102[b].

لیلی و مجنون

Laylâ and Majnûn.

A poem on the loves of Laylá and Majnún

Begins :—

ای نام تو بهترین سر آغاز

بی نام تو نامه کی کنم باز

The poem is dedicated to Akhtashân Shâh, or Shîrwân Shâh (*d.* in A.H. 584), as mentioned in the epilogue, fol. 156[b].

نه شروان شاه بل جهان شاه

کیخسرو ثانی اخثشان شاه

On fol. 106[b] the poet says that he received a letter from that king requesting him to take Laylà Majnûn as his next subject, after the completion of Shîrîn Khusrû. Hence he composed the present poem, as he says on fol. 107[a], consisting of more than four thousand verses, completing it at the end of Rajab, A.H. 574 = A.D. 1178 (probably a mistake for A.H. 584 = A.D. 1188).

این چار هزار بیت و اکثر

شد گفته بچار ماه کمتر

کاراسته شد به بهترین حال

در سلخ رجب به تا و ما دال

تاریخ عیان که داشت با خود

هفتاد و چهار بود و پانصد

هفتاد و چهار is evidently a mistake for هشتاد و چهار, as it has already been mentioned that Nizâmî composed his Khusrû Shîrîn in A.H. 576 = A.D. 1180

The story begins on fol. 112[a] :—

گوینده داستان چنین گفت

آن لحظه که در این سخن سفت

The poem ends with a dedication to the same Akhtashân Shâh Edited, Lucknow, 1870 and 1888 Translated into English by J. Atkinson in 1836

IV

fol 157b.

هفت پیکر

Haft Paykar.

Haft Paykar, or "The Seven Images," containing seven stories related by the seven favourites of the king, Bahrâm Gûr, hence its other name, قصهٔ بهرام گور.

Begins —

ای جهاندیده بود خویش از تو
هیچ بودی نبود پیش از تو

The poem was written for Alâ-ud-Dîn Karb Arslân, a descendant of Aqshanqar Aḥmadîlî (*d* A H. 527 - A D 1132) He was governor of Marâġah, where he was besieged in A H 602 — A D. 1205 See Kâmil vol XII, p. 156, and vol X, p 483

The poet refers to the above king on fol. 160b —

عمدهٔ مملکت علاء الدین
حافظ و ناصر زمان و زمین
شاه کرب ارسلان کشورگیر
به از الپ ارسلان بتاج و سریر
نسل اقسنقری موید ازو
جد و ابا کمال امجد ازو

Other copies have الپ ارسلان and قزل ارسلان substituted for کرب ارسلان.

G. Flugel and several others assert that the poem was dedicated to Qizil Arslân, but it seems improbable, as this Arslân died in A H 587 = A.D 1191, while the poem was composed in A H 593 = A.D. 1196 (see Rieu, p. 567) Dr Ethé (India Office Lib Cat. No 972 4) is, however, of opinion that it was dedicated to Naṣrat-ud-Dîn Arslân, who ascended the throne of Mûṣil in A H 598 = A D. 1201

On fol. 164a begins the story —

گوهر اصلی گنج خانهٔ راز
گنج گوهر چنین گشاید باز

The prologue, fol. 215ᵃ, contains the date of the composition, the 14th of Ramaḍân, A.H. 593 = A.D. 1196.

از پس پانصد و نود سه قران
گفتم این نامه را چو نامورا ن
روز بد چارده ز ماه صیام
چار ساعت ز روز رفته تمام

Some copies read an erroneous date, A.H. 598 = A.D. 1201.

The Haft Paykar was lithographed in Bombay, 1849, and Lucknow, A.H. 1290. One of the Seven Tales was published with a German translation by F. von Erdmann in his "Behramgur und die Russische Fuerstentochter," Kasan, 1844.

V.

fol. 215ᵇ.

اسکندر نامه

Iskandar Nâmah.

The Book of Alexander.

Begins :—

خدایا جهان پادشاهی تراست
ز ما خدمت آید خدائی تراست

The poem is divided into two parts: the first part, called Sharaf Nâma i-Iskandarî, or Iskandar Nâma i-Barrî, treats of Alexander as a conqueror, and records his battles on land. The second part, entitled variously as Khirad Nâma i-Iskandarî, Iqbâl Nâma-i-Iskandarî or Iskandar Nâma i-Baḥrî, describes the king as a prophet and philosopher, and relates his adventures at sea.

In the prologue, after highly eulogizing the king Nasrat-ud-Dîn, the poet says that the monarch had wished the poem to be dedicated to him.

جهان پهلوان نصرت الدین که هست
بر اعدای خود چون فلک چیره دست

.. ..

چو فرمان چنین آمد از شهریار
که بر نام ما نقشبند این نگار

Nasrat-ud-Dîn Abû Bakr bin Atâbak Muhammad ascended the throne at Tabrîz, A.H 587 = A D 1191, on the assassination of his uncle, Qizil Arslân, and died in A H. 607 = A.D. 1210. (See Habîb-us-Siyar, vol. ii, Juz 4, p. 127).

The story begins on fol. 225a:—

گذارندهٔ نامهٔ خسروی
چنین داد نظم سخن راوی

In Copy No. 38, fol 341b, the poet enumerates his works thus.—

سوی مخزن آوردم اول بسیچ
که سستی نکردم دران کار هیچ
درو چرب و شیرینی انگیختم
بشیرین و خسرو در آویختم
وزان جا سراپردهٔ بیرون زدم
در عشق لیلی و مجنون زدم
چو زان داستان باز پرداختم
سوی هفت پیکر فرس تاختم
کنون بر بساط سخن پروری
زنم کوس اقبال اسکندری

From this it is clear that the Iskandar Nâmah was composed after the Haft Paykar, i e after A H. 593 = A D 1196

In other copies the date of composition of the Iskandar Nâmah is given A H 597 = A.D 1200

بتاریخ پانصد نود هفت سال
چهارم محرم نوشت زوال

and this date is supported by the author of the Nashtâr-i-'Ishq, fol 1832. But the present copy and copies of earlier dates do not mention any verse giving the date of composition

The epilogue to the first part ends with a panegyric on the same Nasrat-ud-Dîn

On fol. 293b the second part of the Iskandar Nâmah, called in the heading کتاب اقبال نامه, begins —

خرد هر کجا گنجی آرد پدید
ز نام خدا سازد آن را کلید

The prologue contains a dedication to Malik Qâhir 'Izzud-Dîn Mas'ûd bin Nûr-ud-Dîn Arslân, who became the ruler of Mauṣil in A.H. 607 = A.D. 1210, and died in A.H. 615 = A.D. 1218.

سر سرفرازان و گردن‌کشان
ملک عز الدین قاهر شه نشان
طغرای دولت چو طغرل نگین
ابو الفتح مسعود بن نور الدین

In the epilogue, fol 337ª, the poet says that he had reached at this stage the age of sixty.

دشصت آمد اندازهٔ سال من
نگشت از خود آوازهٔ حال من

The first part of the Iskandar Nâmah was edited with a commentary in Calcutta, 1812, and reprinted in 1825. The text was printed in Calcutta, A.H. 1269, and lithographed with marginal notes in Lucknow, A.H. 1282, and in Bombay, 1277 and 1292. Extracts from the first part will be found in Franz von Erdmann's work "De Expeditione Russorum Berdaam versus," Casan, 1826, and in Charmoy's "Expédition d'Alexandre contre les Russes," St Petersburg, 1829. See also Spiegel, "Die Alexandersage beiden Orientalen," Leipzig, 1851, pp 33–50.

The whole of the first part has been translated into English by Capt H. W. Clarke, London, 1881.

The second part was edited, under the title of Sikandar Nâma-i-Baḥrî, by Dr. Sprenger, Calcutta, 1852 and 1869.

A short statement of the contents will be found in Erdmann's work, vol. i. p. 24, and a fuller abstract in Bacher's Memoir, pp 101–171. See also Ethé "Alexanders Zug zum Lebensquell," Sitzungsberichte der bayrischen Akademie, 1871, pp 343–405.

In noticing a copy of the Khamsah, Dr. E. Denison Ross, in his Cat. of the Arabic and Persian MSS, in the India Office Lib, pp 26-27, has described a copy of the Iskandar Nâmah, which is particularly interesting for offering a recension of the poem. This version is not divided into two parts, and the learned doctor has made ingenious attempts in showing the considerable differences from other known versions.

Written in a fine minute Nasta'liq within four gold borders.

Dated the 20th Ṣafar, A.H. 835.

Scribe: محمد بن علی.

No. 38.

foll. 507; marginal column of 16 lines, central column of 21 lines; size 9×6½; 6½×4.

The same.

Another copy of Nizâmî's Khamsah.

Contents —

fol 1[b] مخزن الاسرار Makhzan-ul-Asrâr

The colophon, fol. 43[a], is dated the 14th Rajab, A.H 882.

fol 43[b]. خسرو و شرین Khusru wa Shîrîn.

This portion is dated, fol 158[a], the 18th Dîqa'ad, A.H. 882

fol 158[b]. لیلی و مجنون Laylâ wa Majnûn.

Dated, fol 240[a], 17th Muharram, A H. 883.

fol 240[b]. هفت پیکر Haft Paykar

Dated, fol 327[a], 8th Rabî' I, A H. 883.

fol 327[b]. The first part of the Iskandar Nâmah, called in the heading كتاب شرف نامهٔ اسكندرى.

Dated fol. 444[a], the 23rd Jamâdî I, A H. 883.

fol 444[b]. The second part of the Iskandar Nâmah, called كتاب اقبال نامه.

Colophon dated the 3rd Rajab, A.H 883.

foll 22[a], 65[b], 85[a], 101[b], 105[b], 203[b], 204[a], 210[a], 227[a], 233[a], 235[b], 255[a], 261[b], 273[b], 370[b], 382[a], 469[b] contain miniatures in Persian style.

Written in a fine clear Nasta'lîq, with a double page 'unwân at the beginning of the work, and illuminated headings at the beginning of each poem.

On fol. 1[a], a note, written in a gold circle, runs thus.—

خمسهٔ مولانا نظامی از خزانهٔ قطب شاه مقابله کرد اخند ملا روخا *

It also bears the seals of 'Inâyat Khân Shâh Jahânî and 'Abdur Rashîd-i-Daylamî, two nobles of the court of the Emperor Shâh Jahân

No. 39.

foll. 278; lines 20, size $9\frac{1}{2} \times 6\frac{1}{2}$, $7\frac{3}{4} \times 4\frac{1}{4}$.

Four Maṣnawîs by Niẓâmî.

1. fol. 1[b] مخزن الاسرار.
2. fol 31[b] خسرو و شیرین
3. fol 107[b]. هفت پیکر.
4. fol 168[a] Iskandar Nâmah (the first part)

Twenty-seven lines from the beginning are wanting, and the poem abruptly opens with the line —

خرد تا ابد در نیابد ترا
که تاب خرد بر نتابد ترا

fol 252[b]. The second part of the Iskandar Nâmah, called in the heading خرد نامه.

folios containing about one thousand two hundred verses are missing at the end.

Written in a beautiful Nasta'lîq, apparently in the 16th century.

No. 40.

foll 110, lines 17, size $6\frac{1}{2} \times 4\frac{3}{4}$, $4\frac{1}{4} \times 3\frac{1}{2}$.

Two Maṣnawîs by Niẓâmî.

1. fol 3[b] مخزن الاسرار.
2. fol. 39[b]. لیلی مجنون.

foll 2[b], 3[a], 7[b], 21[b], 26[b], 56[b], 65[b] and 86[a] contain fine, but faded miniatures.

This splendid copy is written within four gold-ruled borders in a very minute and beautiful Nasta'lîq, with a fine illuminated double-page 'unwân, at the beginning of the مخزن الاسرار, and an exquisitely decorated heading at the beginning of the Layla Majnún

Not dated, apparently 15th century

S Khurshîd Nawâb

No. 41.

foll 297; lines 12; size 7¼×4¾; 5¾×3¼.

خسرو شیرین

Khusrû Shîrîn.

Khusrû Shîrîn, begins as usual

foll 31^a, 32^b, 40^a, 42^a, 43^b, 45^a, 48^a, 54^a, 57^a, 59^b, 62^b, 76^a, 84^a, 89^a, 93^b, 96^b, 108^b, 114^a, 119^b, 149^a, 151^b, 155^a, 169^a, 184^a and 283^a contain exquisite miniatures in Indian style

Written in fine Indian Nasta'lîq, between fancy gold grounds, within thick gold and coloured borders. In the colophon it is stated that the manuscript was transcribed for one Yûsuf Khân

Dated Monday, the 22nd Dil Hajj, A H 1237

No. 42.

foll. 234, lines 15, size 11½×6½, 9×4½

اسکندر نامه

Iskandar Nâmah.

The first part of the Iskandar Namah, generally called the شرف نامهٔ اسکندری

foll 30^b, 32^a, 43^a, 84^a, 98^b, 121^a, 136^a, 169^b, 170^a and 198^b contain fine miniatures in the Indian style, illustrating the text.

On fol 226^b, space for miniature is left blank.

Written in a clear Indian Nasta'lîq, with a fine double-page 'unwân.

Not dated, 17th century

No. 43.

foll. 123; lines 17, size $9\frac{3}{4} \times 5$; $7\frac{1}{4} \times 3$.

The same.

This copy contains scanty notes on the margin in the same handwriting as the text

The headings are in red.

Written in a clear Nasta'lîq within red-ruled borders

Dated 27th Ṣafar, A.H. 1143.

Scribe : Muḥammad K͟hân Qâdirî محمد خان قادری

S. K͟hurs͟hîd Nawâb

No. 44.

foll. 246, lines 15, size $14 \times 8\frac{1}{2}$, $10 \times 5\frac{1}{2}$

The same

Another copy of the first part of the Iskandar Nâmah

foll 7^b, 15^b, 21^b, 22^b, 27^a, 30^a, 36^b, 38^b 45^a, 46^b, 49^a, 53^b, 56^a, 62^b, 64^a, 66^a, 67^a, 71^a, 76^a, 79^b, 83^a, 86^a 91^a, 92^a, 96^b 103^b, 108^a 111^b, 117^a, 121^b, 124^b, 128^b, 133^a, 138^a, 144^a 147^b, 151^b, 163^a 165^b, 171^b, 178^b, 183^a, 188^a, 200^a, 209^a, 217^a, 223^b, 227^a, 236^a and 243^b contain fine coloured illustrations in Indian style

Written in fine bold Nasta'liq, within gold ornamented grounds, with a double-page 'unwân at the beginning

Copyist محمد

Dated Lahore, Sunday, the 11th Safar, A.H. 1144.

No. 45.

foll 13, lines 23; size $10\frac{1}{4} \times 6$; $8\frac{1}{2} \times 4$

خلاصهٔ خمسهٔ نظامی

Khulâṣa-i-Khamsa-i-Niẓâmî.

Extracts from the five Maṣnawîs of Niẓâmî, with a short prose preface.

Begins :—

بر اصحاب دولت و ارباب مکنت واجب و لازم است که بعد از قرأت قران کریم و تلاوت فرقان قدیم الخ *

This redaction is divided into thirty seven chapters according to the subjects, which are generally concerned with moral and religious precepts

The first chapter, در توحید و مناجات, begins thus on fol. 2ᵃ—

ای همه هستی ز تو پیدا شده
خاک ضعیف از تو توانا شده

Other copies of the Khulâṣah are mentioned in Rieu, p 575, Ethé, Bodl, col 493, and Pertsch, Berl. No 738, see also Sprenger, p. 521 A copy of similar extracts, divided into thirty-five chapters, is described in Ethé, India Office Lib Cat, No 982 See also Ethé, Bodl, Nos 597 and 598, Rieu (*ib*), and Pertsch, Berl. (*ib*)

Written in fine clear Nasta'lîq, within four gold-ruled borders, with the headings in red

Dated A H 1061

Scribe Muḥammad 'Alî محمد علی.

No. 46.

foll. 473, 25 lines in four centre columns, 63 lines in marginal column; size 14×9, 12½×8, 9¼×5¼.

كليات شيخ فريد الدين عطار

Kulliyât-i-Shaykh Farîd-ud-Dîn 'Aṭṭâr.

The complete poetical works of Farîd-ud-Dîn 'Aṭṭâr.

Farîd-ud-Dîn 'Aṭṭâr, with his full name ابو حامد محمد بن ابوبكر ابراهيم فريد الدين عطار النيشابوري, the celebrated mystic and a most profound Ṣûfî poet, about whom Jalâl-ud-Dîn Rûmî, the greatest of all the Ṣûfî poets, is said to have made the following remarks:--

هفت شهر عشق را عطار گشت

ما هنوز اندر خم یک کوچه‌ایم

was born in Shâdiyâkh, near Nîshâpûr in A.H. 513 = A.D. 1119, during the reign of Sultân Sanjar, and was killed by the Mugals in A.H. 627 = A.D. 1229, at the age of 114 lunar years. 'Aṭṭâr who is more renowned as a Ṣufî than a poet, derived his poetical title from the profession of his father, a druggist, which Aṭṭâr himself continued for some time. Meagre and unreliable accounts of his life are found in the Tadkiras, and I should like to refer to the life added in the beginning of the Tadkirat-ul-Auliyâ, edited by Dr. Browne. See also Taqî Auḥadî, fol. 450; Nafaḥât; Haft Iqlîm, fol. 216; Majâlis-ul-'Ushshâq, fol. 92; Makhzan-ul-Ġarâ'ib; Daulat Shâh and H. Kh., vol. ii, p. 68.

For further notices on his life and his complete works, see Rieu, i, p. 344, and vol. ii, pp. 576–580, Ethé, Bodl. Lib. Cat., Nos. 622–636, Ethe, India Office Lib. Cat., Nos. 1031–1033, Sprenger, Oude Cat., pp. 346–358, Camb. Univ. Lib. Cat., p. 310, Ouseley's Biographical Notices, p. 236, and G. Flugel, p. 509.

Besides his well-known work, Tadkirat-ul-Auliyâ and a dîwân, containing according to Makhzan-ul-Ġarâ'ib, thirty thousand verses

and ten thousand Rubâ'ıs, 'Aṭṭâr is said to have left forty Maṣna of which the following are known:—

(1) اسرار نامه
(2) الهی نامه
(3) مصیبت نامه
(4) جواهر الذات
(5) اشتر نامه
(6) مختار نامه
(7) حیدر نامه
(8) بیسر نامه
(9) سیاه نامه
(10) منطق الطیر
(11) گل هرمز or خسرو نامه
(12) پند نامه
(13) وصلت نامه
(14) وحدت نامه
(15) بلبل نامه
(16) اسرار شهود
(17) گل خسرو
(18) مظهر العجائب
(19) خیاط نامه
(20) کنز الحقایق
(21) هفت وادی
(22) لسان الغیب
(23) مفتاح الفتوح
(24) منصور نامه
(25) کنز البحر

Ethé, Bodl. Lib. Cat., Nos. 622–625, mentions three copies of Kulliyât, each containing twenty or twenty-one Maṣnawîs, and Sprei also mentions a similar number of Maṣnawîs. But our copy of Kulliyât contains the poet's dîwân and twelve Maṣnawis only.

Contents (marginal column) —

I.

foll. 1b–93a

جوهر الذات

Jauhar-uḏ-Ḏât.

This is only the second of the three daftars into which the poet divided. The first and the second daftars are wanting in this copy. begins thus —

تعالی الله ازین دیدار پر نور

که در ذرات عالم گشت مشهور

It is incomplete towards the end, and breaks off abruptly on fol. 93ᵃ with the first part of a verse, viz. بود کاین جا تو زین سر حقیقت. The second part of twenty verses at the end are wanting, and space is left blank for them. On fol. 21 about forty-four verses are wanting, and after fol. 8 three folios, containing about two hundred and fifty verses, are missing. The poem is also called جوهر ذات - جواهر الذات and جواهر نامه. For other copies see Sprenger, Oude Cat., p. 351; W. Pertsch, Berlin Cat., p. 780, Ethé, Bodl. Lib. Cat., Nos. 622, 623, etc.; Rieu, ii, pp. 576-577; Ethé, India Office Lib. Cat., Nos. 1031, 1017, etc., and G. Flugel, i, p. 513.

II.

fol. 1ᵇ (centre column).

مظهر العجائب

Maẓhar-ul-'Ajâ'ib.

Beginning :—

افرین جان آفرین بر جان جان
زانکه هست او آشکارا و نهان

On fol. 3ᵃ, the author, after giving the title of the poem in this way—

این کتابم از غرایب امد است
مظهر سر عجائب آمد است

enumerates his following previous compositions :—

جوهر الذات	خسرو گل
اشتر نامه	بلبل نامه
منطق الطير	الهی نامه
مصيبت نامه	پند نامه
اسرار نامه	and
وصلت نامه	تذكرة الاوليا

Thirty-eight lines, which were missing on fol. 21, have been recently added by the scribe of this library.

After fol. 8, three folios, containing about three hundred verses, are missing.

For other copies, see Sprenger, Oude Cat., p. 353; Rieu, p. 579; Ethé, Bodl. Lib. Cat., No. 622, 5, etc., and Ethé, India Office Lib. Cat., No. 1131, 18, etc.

foll. 70b-71a. Centre column blank.

III.

fol. 71b.

منطق الطیر

Manṭiq-uṭ-Ṭayr.

Beginning :—

آفرین جان آفرین پاک را

آنکه جان بخشید و ایمان خاک را

The poem is divided into thirty sections, مقاله. The verse giving the date of its composition A.H. 583 = A.D. 1187, quoted in Rieu Supplt., No. 235, ii, is wanting here.

Lithographed in Lucknow, A.H. 1288, and Bombay, A.H. 1280

Edited by Garcin de Tassy, Paris, 1857; translated into French in 1863. For other copies, see Sprenger, Oude Cat., p. 354; Ethé, Bodl. Lib Cat., No 622, etc; Rieu, p. 576a, Pertsch, Berlin Cat., No 753, G Flugel, i, pp. 509 and 511: Browne, Camb Univ. Lib. Cat., p. 312

fol. 121a blank

IV

fol 121b

حلاج نامه or منصور نامه

Ḥallâj Nâmah or Manṣûr Nâmah.

Beginning :—

بود منصوری عجب شوریده حال

در ره تحقیق او را صد کمال

This poem, seldom found in other copies of the Kulliyât, is noticed in Stewart Cat., p. 60; Ethé, Bodl Lib Cat. No 623, 15, and Ethé, India Office Lib. Cat., No. 1033, 13.

foll. 124a-125a blank.

V.

fol. 125[b].

مصیبت نامه

Muṣîbat Nâmah.

It is also called نزهت نامه. See Upsala Cat , p. 100.
Begins :—

حمد پاک از جان پاک آن پاک را
کو خلافت داد مشت خاک را

The poem is divided into forty chapters, enumerated by Sprenger, Oude Cat., p. 349. See also Rieu, p. 576, Ethé, Bodl. Lib Cat., No. 622, 12; Pertsch, Berlin Cat., No. 761, and G. Flugel, i, p 510
foll. 200[b]–201 blank.

VI.

fol. 201[b]

لسان الغیب

Lisân-ul-Ġayb.

Begins .—

اسم توحید ابتدای نام اوست
مرغ روحم حملگی در دام اوست

See Ethé, Bodl Lib. Cat., No. 622, Art 4, etc , Ethé, India Office Lib. Cat., No. 1031, 16, etc.
Spaces for headings are left blank.
fol. 249[a] blank

VII.

fol 249[b]

خیاط نامه

Khiyâṭ Nâmah.

Begins .—

بنام آنکه هستی زو نشان یافت
نفوس ناطقه زو نور جان یافت

The title of the poem occurs in the following verse (fol 249b) :—

چو بر کاغذ نهادم نوک خامه
نوشتم نام این خیاط نامه

It is divided into ten chapters, فصل , enumerated by Sprenger, p. 356. See Ethé, Bodl., No. 624, Art 16; Ethé, India Office Lib. Cat., No. 1033, 11.

foll. 259b–260a blank.

VIII.

fol. 260b.

مفتاح الفتوح

Miftâḥ-al-Futûḥ.

Begins .—

پناه من بحی کو نمیرد
بآهی عذر صد عصیان پذیرد

The title is mentioned in the following: fol. 261b.

"تو مفتاح الفتوحش نام کن هان"

For other copies, see Ethé, Bodl., Nos. 622, Art 19, 623, Art. 10; 624, Art. 7 ; 627, Art. 3, and Rieu Supplt., No. 235, vi : Ethé, India Office Lib. Cat., No. 1031, 11, etc

foll. 277b–278a blank

IX

fol. 278b

کنز الحقایق

Kanz-ul-Ḥaqâ'iq.

Begins .—

بنام آنکه جان را نور دین داد
خرد را در خدا دانی یقین داد

The following verse on fol. 280a gives the title of the poem :—

چو گفتم اندر و چندین حقایق
نهادم نام او کنز الحقایق

For other copies, see Sprenger, p. 356, where the initial line is different; Ethé, Bodl., Nos. 622, Art. 18, 623, Art. 9; Rieu Supplt., No. 235, v, Ethé, India Office Lib. Cat , No. 1031, 13, etc.

fol. 292[a] blank.

X.

fol. 292[b]

هفت وادی

Haft Wâdî.

Begins —

حمد پاک از جان پاک آن پاک را

کو خلافت داد مشت خاک را

Some seven or eight verses of the beginning are, with slight alteration, exactly the same as in the مصیبت نامه

For other copies, see Sprenger, p. 357, and Ethé, Bodl , No. 622, Art. 9, Ethé, India Office Lib. Cat., No. 1031, 6, etc

Spaces for headings are left blank throughout.

fol. 299[a] blank.

XI.

fol 299[b]

اشتر نامه

Ushtur Nâmah.

Begins —

ابتدا بر نام حی لا یزال

صانع اشیا و ابداع جلال

For other copies, see Sprenger, p. 352; Rieu, p. 578; Ethé, Bodl., No. 622, Art. 15, and Leyden Cat , ii, p 114; Sprenger Cat., p. 352; W. Pertsch, Berlin Cat., p 717, Ethé, India Office Lib. Cat , No. 1031, 1, etc.

Spaces for headings are left blank.

fol. 348[a] blank

XII

fol 343[b]

پند نامه

Pand Nâmah.

The most popular of all the poems of 'Aṭṭâr.

Begins :—

حمد بیحد مر خدای پاک را
آنکه ایمان داد مشت خاک را

For other copies, see Rieu, p. 579; Sprenger, p. 355; Ethé, Bodl., No. 622, Art. 10 (where the initial line is different); W. Pertsch, Berlin Cat., pp. 72, 91, etc.; G. Flugel, i, p. 511, and iii, p. 415; Rosen, Pers. MSS., p. 202, etc.

This poem has been repeatedly printed in Calcutta, Lucknow, Lahore, Boulak and Constantinople It was edited by J H. Hindley, London, 1809, and translated into French by S. de Sacy, Paris, 1819, and into German by G H. F. Nesselmann. Hâjî Khal, vol. ii, p. 68, mentions a Turkish commentary on the Pand Nâmah, by Sham'î (*d.* 1009), entitled Sa'âdat Nâmah. For other editions and translations, see Ethé, India Office Lib. Cat., No. 1031.

foll 355b and 356a blank.

XIII.

fol. 356b

دیوان

Dîwân.

Containing Qasîdas, Ġazals and Rubâ'iyât.

fol. 356b. Beginning of Qasîdas without alphabetical order

سبحان خالقی که صفاتش ز کبریا
بر خاک عجز میفگند عقل انبیا

fol. 365b. Ġazals not alphabetically arranged.

Begins :—

پدر ما میرفت هنگام سحر
ارفتادش بر خراباتی گذر

foll 413b–419a. Rubâ'iyât (about 191 in number).

Begin :—

از عشق تو کام دل ما ناکامیست
آرام گرفتنم ز بی آرامیست
ای زاهد نیکنام منشین با من
بر خیز که سرمایهٔ من بدنامیست

foll. 419ᵇ–420ᵃ blank.

fol. 420ᵇ. Spaces for eleven quatrains are left blank.

fol. 421. Another series of Rubâ'iyât, numbering one thousand seven hundred and eighty-four.

Opens thus:—

ای هفت سپهر پرده‌دار در تو
وی هشت بهشت رهگذار در تو
رخ زرد و کبود جامه خورشید منیر
سرگشته ذره غبار در تو

The total number of Rubâ'iyât in this dîwân is one thousand nine hundred and seventy-five only, while the number of ġazals, compared with another copy of the dîwân mentioned hereafter, is much less.

For other copies, see Sprenger, Oude Cat., p. 348, Ethé, Bodl., No. 636; Ethé, India Office Lib. Cat., No 1031, etc. See also G. Flugel, iii, p. 447, where a copy of the Qaṣîdah, entitled لجة الاسرار, is described.

A very correct copy, written in a fine clear Nasta'lîq, within gold-ruled borders. The frontispiece of each of the Maṣnawîs is fairly decorated.

Not dated, apparently 17th century.

No. 47.

foll. 442; centre column 16 lines; marginal column 24–26 lines; size 10¾×6¼; 7×3¾.

سبعهٔ فرید الدین عطار

Seven Maṣnawî Poems of Farîd-ud-Dîn 'Aṭṭâr.

I.

fol 1ᵇ.

الهی نامه

Ilâhî Nâmah.

Begins:—

الهی نامه را آغاز کردم
بنامت باب نامه باز کردم

The poem is divided into twenty-two chapters, described by Sprenger, p. 357. See Ethé, Bodl., No. 622, Art. 11; Rieu, p. 576, and Stewart's Cat., p. 61.

Colophon: Dated Shâh Jahân Âbâd, 24th Ramaḍân, A.H. 1133, during the reign of Muḥammad Shâh.

foll 127b–128a blank.

II.

fol. 128b.

اسرار نامه

Asrâr Nâmah.

Begins :—

بنام آنکه جان را نور دین داد
خرد را در خدا دانی یقین داد

According to Sprenger, p. 358, the poem is divided into twenty chapters, مقاله, and according to Ethé, India Office Lib. Cat., No. 1031, 12, into nineteen.

For other copies, see Rieu, p. 576; Ethé, Bodl., No. 622, Art. 18; Pertsch, Gotha, No. 52; G. Flugel, i, p. 510; St. Petersburg, p. 332, and Pertsch, Berl., No. 688.

The work has been lithographed at Tehran, A.H. 1298.

Dated 13th Ṣafar, A.H. 1123.

fol. 175a blank.

III.

fol. 175b.

اشتر نامه

Ushtur Nâmah.

(See No. 46 above, Art. XI.)

This is dated the 27th Ṣafar A.H. 1123.

foll. 296b–297a blank

IV.

fol. 297[b].

مصيبت نامه

Muṣibat Nâmah.

(See No. 46 above, Art V.)

Dated 17th Rajab, A.H. 1123.
fol 407[a] blank

V.

fol 407[b].

بلبل نامه

Bulbul Nâmah.

Begins :—

قلم بردار راز دل عیان کن
سرآغازش بنام غیب‌دان کن

See Sprenger, p. 355, and Ethé, Bodl., No. 622, Art. 8, Ethé, India Office Lib Cat., No. 1031, 3

VI.

fol. 413[b]

بیسر نامه

Bîsar Nâmah.

Begins · —

من بغیر تو نه بینم در جهان
مادرا پروردگارا جاودان

The title of the poem occurs on fol. 416[a]

سر بیسر نامه را پیدا کنم
عاشقان را در جهان شیدا کنم

See Sprenger, p. 349, and Ethé, Bodl., No. 622, Art. 17, Ethé, India Office Lib. Cat., No. 1031, 7, etc.
fol. 417[a] blank.

VII.

fol. 417b.

وصلت نامه

Waṣlat Nâmah.

Begins :--

ابتــدا اول بنــام کردگار
خالق هفت و شش و پنج و چهار

fol 418b l 11 contains the title of the book.

نام این کرده بوصلت نامه من
زانکه وصلت دیده‌ام از خویشتن

See Rieu, p. 579, Sprenger, p. 355, and Ethé, Bodl., No 622, Art. 7; Ethé, India Office Lib. Cat., No. 1031, 10.

Written in a careless Nasta'lîq.

fol 1a contains two seals of Mirzâ Khurram Bakht, son of Mirzâ Jahândâr Shâh, son of Shâh 'Âlam, King of Delhi.

No. 48.

foll. 375, lines 15, size $8\frac{3}{4} \times 5\frac{1}{4}$, 6×3

مظهر العجائب

Maẓhar-ul-'Ajâ'ib.

Another copy of Maẓhar-ul Ajâ'ib, by Farîd-ud-Dîn 'Aṭṭâr.

Written in ordinary Nastâ'lîq. Dated Patna, 15th Sha'bân; the year is not given. Written by Amân Ullah 18th century

No. 49.

foll. 110; lines 25; in four gold-ruled columns;
size 11½×7; 9×5½.

جوهر الذات دفتر اول

Jauhar-uḏ-Ḏât.

First Daftar (Book) of Jauhar-uḏ-Ḏât, by Farîd-ud-Dîn 'Aṭṭâr
Begins as usual.

Written in fine clear Nasta'lîq. Not dated, probably 17th century.

No. 50.

foll 145, lines 17; size 6×4, 4½×2½.

منطق الطير

Manṭiq-uṭ-Ṭayr.

Another copy of Mantiq-ut-Tayr.

Begins as usual.

foll. 1ᵃ, 11ᵇ, 33ᵃ, 41ᵇ and 77ᵃ, contain miniatures very much damaged The headings are written in Naskh, with gold.

Written in an elegant minute Nasta'lîq character, within gold-ruled borders, with beautiful but faded 'unwân

Dated 7th Jamadî I, A.H. 842.

Ḍamîr ud Dîn

No. 51.

foll. 163; lines 14; size 8¾×6; 6¼×3¼.

The same.

Another copy of Farîd-ud-Dîn 'Aṭṭâr's منطق الطير, with a complete copy of اسرار نامه and some fragments from his other Maṣnawîs on the margin.

fol 1ᵇ (centre column) begins the منطق الطير.

On fol. 3ᵇ (margin) begins the اسرار نامه, and it ends on the margin of fol. 69ᵃ.

The following verse in the epilogue gives A.H. 573 as the date of composition of this poem —

پانصد و هفتاد و سه بگذشت سال
هم ز تاریخ رسول ذو الجلال

but Rieu Supplt., No. 235, quotes a verse giving the date A.H. 583.

Written in fine and clear Nasta'lîq, within gold-ruled borders.

Not dated, apparently 14th century.

No. 52.

foll. 334; lines 13; size 8¼×5¾, 6¾×4.

دیوان فرید الدین عطار

Dîwân-i-Farîd-ud-Dîn 'Aṭṭâr.

Another copy of Farîd-ud-Dîn 'Attâr's diwan, containing about one thousand two hundred verses of Qaṣîdas and four thousand verses of Ġazals.

Qaṣîdas, without any alphabetical arrangement, begin as usual.

The Ġazals, alphabetically arranged, begin as in Sprenger, p. 348, on fol. 54ᵃ .—

گفتم اندر محنت و خواری مرا
چون به بینی نیز بگذاری مرا

It is remarkable that this copy of the dîwân does not contain the Ġazals ending in the letters ث خ ص ض ط ظ ع and ف.

One or two folios are wanting at the end.

Written in a very modern hand; probably 19th century.

No. 53.

foll. 66; lines 14; size 11×6¼, 8¾×4¾.

دیوان معین چشتی

Dîwân-i-Mu'în-i-Chishtî.

The dîwân of Khwâjah Mu'în ud-Dîn Chishtî, with the Takhalluṣ Mu'în containing mystical and ṣufistic poems in alphabetical order.

Beginning:—

ربوده جان و دلم را جمال نام خدا
نواخت تشنه لبان را زلال نام خدا

The only source, which leads us to suppose that the author of this dîwân is the celebrated Khwâjah Mu'în ud-Dîn Chishtî, is that some of its verses are found quoted in Taqî Auḥadî's 'Urafât, fol. 672ᵃ, and Wâlih's Riyâḍ ush Shu'arâ, fol. 375ᵃ, which they attribute to this holy saint; but neither of them, nor any other authority, distinctly says that Mu'în Chishtî is the author of any dîwân.

Khwâjah Mu'în-ud-Dîn Ḥasan al-Sanjarî, خواجه معین الدین بن خواجه غیاث الدین حسن السنجری, the most distinguished saint of the Chishtiyah sect, was the son of Khwâjah Ġiyâṣ ud-Dîn Ḥasan, and was born in Sîstân in A.H. 537 = A.D. 1142. He was the disciple of Shaykh 'Uṣmân Hârûnî, with whom he remained for fifteen years. He came to Ajmîr during the time of Pithaura, the Râjah of that place, who was defeated by Shihâb ud-Dîn Ġûrî in A.H. 588 = A.D. 1192. Here he died on the 6th of Rajab, A.H. 633 = A.D. 1235, and his shrine was constantly visited by emperors and princes, and attracts even to this day crowds of votaries.

See Akhbâr-ul-Akhyâr, p. 26, Safînat-ul-Auliyâ, p. 158; Miftâḥ-ut-Tawârîkh, p. 87; Makhzan-ul-Ġarâ'ib, fol. 764, Majma ul Fuṣaḥâ, i, p. 542, etc.

This copy of the dîwân ends with the line—

چون معین معترف بناد انی است

یا الهی اگر تو میدانی

The subscription runs thus—

دیوان حضرت محیط بحر عرفان .... حضرت معین الدین

چشتی قدس سره العزیز *

The dîwân has been repeatedly lithographed in Lucknow, and lastly in 1898.

The greater portion of fol 48ᵃ and foll 48ᵇ. 49ᵃ and 49ᵇ are left blank

Written in ordinary rough Nasta'lîq

Dated 4th Ramaḍân, A.H 1256.

Scribe : نور الدین احمد .

No. 54.

foll 378; lines 21; size 11¾×7; 8¼×4

دیوان کمال اصفهانی

Dîwân-i-Kamâl-i-Iṣfahânî.

Beginning —

ای صفات تو بیانها را زبان انداخته

عزت ذات یقین را در کمان انداخته

Kamâl ud-Dîn Ismâ'il, son of the celebrated Jamâl-ud-Dîn Muḥammad bin 'Abd-ur-Razzâq of Iṣfahân, کمال الدین اسماعیل بن جمال الدین محمد بن عبد الرزاق الاصفهانی, came from a noble family of Iṣfahân, noted for learning and wealth. His father, Jamâl-ud-Dîn, who died, according to Taqî Kâshî, in A.H. 588 = A D. 1192, was a favourite panegyrist of the Ṣâ'id family, and has left a dîwân (noticed in Sprenger, Oude Cat., p. 445), extracts from which are quoted in Daulat Shâh, Haft Iqlîm, etc Another son of Jamâl-ud-Dîn, named Mu'în-ud-Dîn Abd-ul-Karîm, turned out a great scholar, while Kamâl ud-Din

became one of the distinguished poets of his time It is said that there was a dispute among the later poets in regard to the relative merits of the father and the son, and Shaykh 'Alî Ḥazîn (*d.* A.H. 1180 = A D. 1766) is said to have decided the question in this way :—

استاد سخن گرچه جمال است و لیکن
تکمیل همان طرز و روش کار کمال است

However, Kamâl gained the immortal fame of خلاق المعانی, or the inventor of new senses or ideas, and it can safely be remarked that, as a poet, he is more renowned than his father, Jamâl. Like his father, Kâmal also was a panegyrist of the Ṣâ'id family, and most of the Qaṣîdas in his dîwân are found in praise of Rukn-ud-Dîn Ṣâ'id bin Mas'ûd

Kámâl fell in the general massacre of the inhabitants of Iṣfahân by the Muġals under Uktâî Qâân, and it is said that, when he was dying, he wrote the following Rubâ'î on the wall with his blood .—

دل خون شد و شرط جانگدازی این است
در حضرت او کمینه‌بازی این است
با این همه هم هیچ نمی‌یارم گفت
شاید که ترا بنده‌نوازی این است

Daulat Shâh places the poet's death in the 2nd of Jamâdî II, A H 635 = A D 1237, and this date is generally accepted, Taqî Auḥadî, fol 610, followed by the author of the Mir'ât-ul-'Âlam, fixes the poet's death in A H 639 = A D. 1241 Khulâṣat-ul-Afkar, fol. 150, in A H 628 = A D. 1230; and Nashtar-i-'Ishq, fol 1474, in A H 623 = A D. 1226.

For other notices of the poet's life, see Habîb us-Siyar, vol ii. Juz 4, p 190, Bahâristân, fol. 102 Haft Iqlîm, fol 246ª, Âtash Kadah, p 151, Makhzan-ul Garâ'ib, fol 706ᵇ, see also Rieu, Pers Cat. p 581ª. Sprenger, Oude Cat., p 454, Ethé, Bodl Lib Cat Nos 638–643, Ethé, India Office Lib Cat, Nos 1055–1057, W Pertsch, Berl. Cat p. 783, and Hammer Redekunste, p 156

This copy contains Qaṣîdas, Tarkîb-bands, Qiṭ'as, Gazals and Rubâ'is without alphabetical order, the persons praised being the following —

fol 11ª, Sultan 'Alâ-ud-Dîn Tukush (A.H 590 596), fol 13ᵇ, Giyâṣ ud-Dîn Muḥammad bin Khwârizm Shâh, fol 15ª, Atâbak Sa'd bin Zingî (A.H. 599–623) fol 18ᵇ, Atâbak Muzaffar-ud Dîn Abû Bakr bin Said Zingî (A H. 623–658); fol. 26ª, Ḥusâm-ud-Dîn Ardashîr bin Hasan of Mâzandrân, fol. 28ᵇ, Naṣrat-ud-Dîn; fol. 29ᵇ, Nizâm ul-Mulk

Muḥammad; fol. 34b, Fakhr-ud-Dîn bin Niẓâm-ul-Mulk; fol. 39a, Sa'îd-Tâj-ud-Dîn Âlî; fol. 40a, Sharaf-ud-Dîn Âlî bin al Faḍl; fol. 16b, 'Izz-ud-Dîn Yaḥyâ; fol. 146a, Ḍiyâ-ud-Dîn Aḥmad bin Abû Bakr; fol. 152a, Shihâb-ud-Dîn 'Azîz bin Sâujî; fol. 161b, Nûr-ud-Dîn Naḥwî; fol. 162b, Rashîd-ud-Dîn Waṭwâṭ; fol. 165b, Zayn-ud-Dîn Suhrawardî, etc. etc.; but the greater portion of the dîwân is devoted to Rukn-ud-Dîn, Ṣâ'id bin Mas'ûd

foll 1b–183a. Qaṣîdas, intermixed with Tarkîb-bands.

fol 183b Muqaṭṭi'ât.

Begins :—

آدمی را چهار خصلت هست

در دو گیتی ز باقی و فانی

fol 250a. A Qiṭ'ah, with a letter in prose, addressed in reply to one Sayf-ul-Mulk.

fol. 269b–281a Satirical Qiṭ'as, the first beginning with در هجو پسر زردوز.

Begins :—

پسر زردوز آن گنده شوخ

از برای درمی زر مرده

fol. 281b Ġazals

Begin —

ای دل و جان بیاد تو زنده

همه فانی تو حی پاینده

fol 326b. Rubâ'iyât

Begin :—

ای حکم ترا نهاده سرها گردن

در چند طاعتت فلک را گردن

ای طرفه که دریلی گفت را از تیغ

اهیست ندانديش ترا ما کردن (؟)

For other copies, see Rieu, p. 580b, Ethé, Bodl, p. 507, and Pertsch, Berl, No 762.*

* Selected poems, about one hundred in number, have been lately translated into English by Ethel Watts Mumford, and printed by the Constable Press.

This valuable copy bears the seals of many noblemen of the court of the Emperor Shâh Jahân, such as بندۂ شاهجهان عبد الرشید دیلمی اعتماد خان شاهجهانی — and عنایت خان شاهجهانی, etc.

Written in fine Nasta'lîq, within gold and coloured columns, with four beautifully illuminated headings at the beginnings of the Qaṣîdas, the Muqaṭṭi'ât, the Ġazals and the Rubâ'iyât

Not dated, apparently 15th century

No. 55.

foll. 336; lines 17; size 10×6; 7¼×3¾

The same.

Begins as above

foll. 3ᵃ–8ᵇ Tarkîb-bands, intermixed with Qit'as, without any regard to alphabetical order

foll 8ᵇ–174ᵃ Qasîdas, alphabetically arranged

foll 174ᵃ–205ᵇ Muqatti'at, intermixed with Tarkîb-bands and Ġazals

foll 205ᵇ–209ᵃ. A Maṣnawî.

Begins:—

تا زبانم بکام جنبان است
در ثنای رئیس لنبان است

foll. 209ᵇ–285ᵃ Qiṭ'as Ġazals and Qasîdas all intermixed without any system or order

foll. 285ᵃ–336ᵃ Ruba'iyât

Begins:—

ای مدح تو آوردۂ قلم را به سخن
وی ناطقه در وصف گفت بسته دهن
چون هر سخن‌آوری سخن از تو برد
پس چون سخن‌آوری کنم پیش تو من

This copy also bears the seals, dated A H 1044 and 1048, of 'Inâyat Khân Shâh Jahânî, 'Abd-ur-Rashîd-i-Daylamî, and of several other noblemen of Shâh Jahân's court

Written in a beautiful clear Nasta'lîq, within gold-coloured columns, with double-page 'unwâns

Not dated, apparently 16th century

No. 56.

foll. 10; lines 12; size $7\frac{3}{4}\times4\frac{3}{4}$; $4\frac{1}{2}\times2\frac{3}{4}$.

رباعیات سیف الدین باخرزی

Rubâ'Iyât-i-Sayf-ud-Dîn Bâkharzî.

A very rare copy of the Quatrains of Sayf-ud-Dîn of Bâkharz without alphabetical order

Beginning:—

ای سر تو در سینهٔ هر صاحب راز
پیوسته در رحمت تو بر همه باز
هر کس که بدرگاه تو آید به نیاز
محروم ز درگاه تو کی گردد باز

Sa'îd bin Muzaffar, better known as Sayf-ud-Dîn Bâkharzî, was a native of Bakharz, between Nîshâpûr and Herât In his early life he applied *his mind towards study*, and after acquiring knowledge *from various* sources, he became the disciple of the celebrated saint, Shaykh Najm-ud-Dîn Kubrâ (d A H 618 = A.D 1221), who made him his khalîfah, and afterwards sent him to Bukhâra to give spiritual instructions to the people. He was a contemporary of Halâkû Khân, who succeeded his brother Mangû khân (d A H 654 = A D. 1256) in the kingdom of Persia, and died in A H 663 = A D. 1264 Sayf-ud-Dîn is reckoned as one of the greatest Şûfîs, and it is said that kings and princes of his time used to travel on foot to pay their respects to him. Amîn Râzî, the author of the Haft Iqlîm, narrates that Mangû Khân's mother, who professed the Christian faith, founded a big Madrasah in Bukhârâ at a large expense, and appointed the Shaykh as the trustee of that institution. The latter portion of his life was spent in Bukhârâ, where he died, according to Nafahât, p 494; Riyâḍ-ush-Shu'arâ, fol 174ᵃ, Makhzan-ul-Ğarâ'ib, fol 344, and Majma'ul Fuşahâ, vol. i, p 242, in

A.H 658 = A.D 1259 Our copy of the Majâlis-ul-'Ushshâq, fol. 103b, reads the poet's death in A.H. 650 = 1252, agreeing with one of the two dates given in Sprenger, Oude Cat, p. 561 where it is mentioned that Sayf-ud-Dîn died in A H 648 or 650. But the copy of the Majâlis-ul-'Ushshâq, described by Dr. Rieu in his Persian Catalogue, p. 352a, bears A H 658. The author of the Ṣuḥuf-i-Ibrâhîm fixes Sayf-ud-Dîn's death in A H 659 = A D 1260

For further notices on Sayf-ud-Dîn's life, see, besides the above references, Taqî Auḥadî, fol. 301, Haft Iqlîm, fol 202, and Âtash Kadah, p. 109

The total number of Rubâ'is in our copy is fifty-one, and the poet's name occurs in the following last Rubâ'î.—

سیفا ز دعای دهر سیار منال
هرگز مکن از زمانه اظهار ملال
کاین دولت دیگران و این محنت تو
چون نیک نگه کنی خیالست خیال

No other copy of the Rubâ'is is mentioned in any other catalogue.

Written diagonally, in a fine clear Nasta'liq, within gold-ruled borders, with an artistic frontispiece

Not dated, apparently 15th century

Scribe : وشر حمید

A copy of this MS, with a biographical notice of the poet, has recently been edited and printed in the Z D M G

No. 57.

foll. 103 lines 20, size 9¾ × 6¼, 6¼ × 5¼

دیوان اسیر اومانی

The Dîwân of Asîr-i-Aumânî.

Beginning.—

دمید بوی حیات از نسیم باد صبا
چمن ز بلبل و گلباز شد ببرگ و نوا

Aṣîr-ud-Dîn Aumânî, called by the author of the Âtash Kadah, p 340, Aṣîr-ud-Dîn 'Abd-Ullah اثیر الدین عبد الله الاومانی, was a native of Aumân, a village in the district of Hamadân. Aṣîr was a pupil of Naṣîr-ud-Dîn Tûsî, who died in A H 672 = A.D. 1273, and a contemporary of Rukn-ud-Dîn Qaba'î, Kamâl-i-Isfahânî and Majd-ud-Dîn Hamgar He flourished during the time of Sultân Sulaymân, Shâh of Kurdistân, to whom he was a panegyrist, and to whose praise the greater portion of his dîwan is devoted. Daulat Shâh, p. 172, quotes a Qaṣîdah which Aṣir is said to have composed in praise of the winter season, and to have addressed to Atâbak Uzbak bin Muḥammad. Extracts of the Qaṣîdas which Aṣîr and Kamâl addressed to each other are quoted in the Haft Iqlîm Aṣîr was also well versed in Arabic, and died, according to Taqî Kâshî, Oude Cat, p 17, No. 51, and Ṣuḥuf-i-Ibrâhîm, fol 41ª, in A H 665 = A D 1266 Atash Kadah, however, gives the poet's death in A H. 656 = 1258

Notices on the poet's life will be found in Daulat Shâh (*loc. cit.*); Haft Iqlîm, fol 280ᵇ, Taqî Auḥadî, fol 40ᵇ, Riyâḍ-ush Shu'arâ, fol. 6ᵇ, and Makhzan-ul-Gharâ'ib, fol 16ª See also Rieu Supplt, No. 239, 1, and Ethé, India Office Lib. Cat, No. 1058.

Poems in praise of the following persons are found at places .—

Shihâb-ud-Dîn, fol 10ª, Bahâ-ud-Dîn Abul Fatḥ, fol 22ᵇ; Majd-ud-Dîn Hamgar, foll 36ª, 37ᵇ, etc. Fakhr-ud-Dîn, fol 44ᵇ; Kamâl-ud-Dîn Ismâ'îl of Isfahân fol 65ª, and several other contemporaries

On fol. 18ᵇ is a satire, هجو, on Majd-ud-Dîn Ṭawîl the Qâḍi of Hamadân, which runs thus :—

ای دل و دست تو اجمال گروه را تفضیل
کف کان نقش تو دفزیل سخا را تاویل

Amin Râzî on the authority of the Târîkh-i-Guzîdah, states that Aṣî towards the end of his life, being annoyed with the said Qâḍî, wrote the above satire

The Ruba'is begin thus on fol. 102ª —

چون از پی خلق ساختم بر کف دست
گیرم که گرفته شد سراسر کف دست
گفت از پی وصل خوبرویان آخر
تا کی باشم نهاده سر بر کف دست

Another series of Rubâ'îs, arranged in alphabetical order, begins thus on the margin of the same folio :—

ای ذات شریفت بری از چون و چرا
رخشنده ز نور قدمت هر دوسرا
تا کی همه چون جانگرامی شب و روز
عالم بتو بینیم و نه بینیم ترا

The MS bears the seal of 'Abd Ullah Qutb Shâh, the sixth king of the Qutb Shâhî dynasty of Golconda in Hyderabad, who died in A H. 1085 = A.D 1674

Written in a fine clear Nasta'lîq, within gold and coloured columns, with a handsome double-page 'unwân

Dated A H 1015

No. 58.

foll. 207 ; lines 16-17 , size 9 × 5½ ; 5¾ × 3¼

دیوان سیف الدین اسفرنگی

Dîwân-i-Sayf-i-Isfarangî.

Beginning :—

شب چو بر دارد نقاب از نمودج اسرار من
خفته گیرد صبح را آه دل بیدار من

Agreeing with Ethé, Bodl Lib Cat , copy No 645, and Rieu, p 528, and Sprenger s (p. 562) second copy

Sayf ud-Dîn, A'raj, or the lame, سیف الدین اعرج الاسفرنگی a native of Isfarang in Mâwarâ un Nahr was, according to some a disciple of Shaykh Sayf ud Dîn Bâkharzî (see No 56 supra) The biographers differ widely in giving the dates of the birth and death of the poet and the period in which he flourished Daulat Shâh p 126 (who calls the poet, on p 109, a pupil of Rashîdî), holds a very high opinion of the poet, and says that Sayf ud Dîn, whose dîwân was studied by the scholars of Sultân Ulug Beg's court and preferred to the dîwân of Asîr ud Dîn Akhsîkatî, who died in A H 608 = A D 1211 (see Rieu, p 563), came from Bukhârâ to Khawârizm in the beginning of the reign of Sultân Îlarslân bin Khawârizm Shâh (A.H 551-567 = A D

1156–1171), and that he composed poems in answer to Khâqânî, Ẓahîr and other eminent poets. Daulat Shâh further states that 'Ulâ'î 'Aṭṭâr, 'Idnânî and Malik Shânah Tarâsh were the pupils of Sayf-ud-Dîn, and that his dîwân consisted of twelve thousand verses

The above statement of the poet's admission into the court of Îlarslân is supported by Taqî Auḥadî, fol 303[a], Amîn Râzî, and 'Alî Qullî Khân Wâlih, the first and the last of whom place the poet's death in A H. 573 = A D. 1177. According to Khulâsat-ul-Afkar fol 80[b], the poet died in A H. 583 = A D 1187

But Taqî Kâshî (see Oude Cat, p. 17), a very reliable Tadkirah writer, says that Sayf-ud-Dîn was born in A H 581 = A D 1185, and died in A H. 666 = A D 1267, and Âdur, in his Âtash Kadah, states that Sayf-ud-Dîn came in his youth to the court of Sultân Muḥammad bin Tukush (A H 596–617 = A D 1199–1220) at the time when that monarch gained victory over the Qarâ Khitâis in A H 606 = A D 1209 According to the But Khânah, Ethé, Bodl Lib Cat, col 200, No 43, the poet was born in A H 581 (as asserted by Taqî Kâshî), and died in A.H 652 = A D. 1254 or A H. 660 = A D 1261.

Of all the dates given above, we can either accept Taqî Kâshî, or the author of the But Khânah For in the poet's dîwân we find poems addressed to Sulṭân Muḥammad bin Tukush, designating him by the title of Sanjar, which the Sultân assumed after his victory over Qarâ Khitâis Qaṣîdas are also found in praise of Nizâm-ul-Mulk bin Ṣâliḥ, the wazîr of the above Sulṭân from A H 606–613 = A D 1209–1216 (see Ḥabîb us-Siyar, vol ii, Juz 4, p 183), and of Quṭb-ud-Dîn Mîr 'Amîd Ḥabash, the governor of Transoxinia from A H 617–649 = A D. 1220–1251 (see Habib-us-Siyar, vol iii, Juz 1, p. 46)

For notices on the poet's life and his work, see, besides the above references, Makhzan-ul-Garâ ib, fol 342, Rieu, p 581, Rieu Supplt No 220, ii, Ethé, Bodl Lib Cat, col 509, Ethé, India Office Lib Cat, No 1059, Sprenger, Oude Cat, p 561, Hammer Redekunste, p 123, J Aumer, p 9, Cat des MSS et Xylographes, p 330, and Pertsch, Berlin, No 761

fol 201[a]. Beginning of the Gazals —

تا دلم را پای در سنگ آمدست
هم مرا از خویشتن ننگ آمدست

After fol. 4, two folios are missing, and the MS is also defective at the end, and breaks off with the line :—

گلشن حسن تازه تا از گل روی بود ؟
خشک نمی‌شود ز نم چشم‌ترم دریغ من

Written in fine Nasta'lîq within gold-ruled columns.
Not dated, apparently 16th century.

No. 59.

foll. 387, lines, centre column 19, marginal column 33,
size $7\frac{1}{4} \times 5\frac{1}{2}$, $5\frac{1}{4} \times 2\frac{3}{4}$

مثنوی مولانا جلال الدین رومی

The Maṣnawî of Jalâl-ud-Dîn Rûmî.

Beginning:—

بشنو از نی چون حکایت میکند
وز جدائیها شکایت میکند

The author of this illustrious poem, Jalâl-ud-Dîn Muḥammad, generally known as Maulawî or Maulânâ Rûm, born on the 6th Rabî' I, A H. 604 = 30th September, A.D. 1207, was the youngest of the three children of the celebrated Bahâ-ud-Dîn Walad Bahâ-ud-Dîn's father, Jalâl-ud-Dîn Husayn, an inhabitant of Balkh in Khurâsân, was a nobleman of such great learning and sanctity that Sulṭân 'Alâ-ud-Dîn bin Khwârizm Shâh (A H 596–617 = A D. 1199-1220) gave him his only daughter in marriage without any request on his part. Bahâ-ud-Dîn, who also married a princess of the same royal family, surpassed his father in learning and celebrity, and was called the Ṣultân-ul-'Ulamâ Bahâ-ud-Dîn claimed his descent from the first caliph Abû Bakr, and Taqî Auḥadî, in his 'Urafât, fol 175ª, gives the following genealogy:—

بهاء الدین بن حسن الخطیبی بن احمد الخطیبی بن محمود
الخطیبی بن مودود بن ثابت بن مسیب بن طاهر بن حماد بن
عبد الرحمن بن ابوبکر صدیق *

Bahâ-ud-Dîn was repeatedly requested to sit on the royal throne, but he always refused it, and devoted his life in preaching the true precepts of Islâm. Thousands of people flocked round him and became his disciples In short, he became so popular and powerful as to rouse the jealousy of the Sulṭân, in consequence of which he had to leave Balkh

On the eve of his departure from Balkh, Bahâ-ud-Dîn gave an elaborate address in the great mosque of Balkh in which he predicted that the kingdom would very shortly be destroyed by the Muġals and the king driven out of the empire. Bahâ-ud-Dîn, however, left Balkh in A H 609 = A D 1212 with his whole family and a few chosen attendants, numbering altogether about forty in all, with the firm determination of not returning to Balkh so long as Sultân Muḥammad reigned. Jalâl-ud-Dîn was only five years old when his father left Balkh for Mecca. On his way Bahâ-ud-Dîn met the celebrated Farîd-ud-Dîn 'Aṭṭâr at Nishâpûr, who presented a copy of his Asrâr-Nâmah to the young Jalal-ud-Dîn. At Baġdâd Bahâ-ud-Dîn was the guest of the illustrious Shaykh Shihâb-ud-Dîn Suhrawardî, who was deputed by the Khalîfah to receive him. The caliph is said to have offered numerous presents to Bahâ-ud-Dîn, but he not only declined to accept them, declaring them to be unlawfully acquired, but even refused to visit the caliph, and warned him of the forthcoming general massacre of Balkh by the Muġals. While still in Baġdâd, Bahâ-ud-Dîn heard the news of the dreadful fate of Balkh and its inhabitants. In this event the Muġals, under Chingîz Khân, are said to have destroyed fourteen thousand copies of the Qurân, and to have killed fifteen thousand scholars besides two hundred thousand inhabitants. From Baġdâd Bahâ-ud-Dîn came to Mecca, and then went to Damascus and thence to Malâtiyah. From this latter place he went out and stopped for four years near Arzinjân in Armenia. He then came to Lârindah, and remained here for seven years at the head of a college. It was here that Jalâl-ud-Dîn, who had now reached his eighteenth year, was married to Gauhar Khâtûn, the daughter of Lâla Sharaf-ud-Dîn of Samarqand. The celebrity and fame of Bahâ-ud-Dîn Walad not only drew thousands of followers around him every day in the course of his journey, but also attracted the attention of Sultân 'Alâ-ud-Dîn Kayqubâd (A H 616-634 = A D. 1219-1236), the king of Asia Minor, who invited Bahâ-ud-Dîn to his capital, Qûniyah, made him the head of a college, and became his disciple. Bahâ-ud-Dîn died here on the 18th Rabi' II, A H 628 = A D 1231, and the Sultân, as a token of his love and regard, erected a fine monument over the tomb of this venerable saint to commemorate his death. Sayyid Burhân-ud-Dîn Tirmidî, a favourite disciple of Bahâ-ud Dîn, hearing the news of his master's death, came from Tirmid to Qûniyah in A H. 629 = A D 1231, and took Jalâl-ud-Dîn under his spiritual instruction. After remaining for some time at the head of four colleges at Qûniyah, and after Burhân-ud-Dîn's departure from that place to Qaysarîyah, where he died, Jalâl-ud-Dîn came in contact with the celebrated Shams-ud-Dîn Tabrîzî, who came to Qûniyah in A H. 642 = A D 1244. This Shams-ud-Dîn was an intimate friend of Jalâl-ud-Dîn's

father, and Jalâl-ud-Dîn was delighted to accept him as his spiritual guide The high regard that Jalâl had for Shams-ud-Dîn can very well be ascertained from the Takhallus Shams which Jalâl-ud Dîn has adopted in his own dîwân Shams-ud Dîn remained a constant companion to Jalâl-ud-Dîn till A H 645 = A D. 1247, when the former was arrested and probably executed in a riot in which Jalâl's eldest son 'Alâ-ud-Dîn was killed Jalâl then appointed Ṣalâḥ-ud-Dîn Zarkûb as his assistant, and the latter remained a faithful companion for ten years, till he died in A H 657 = A D 1258 After Salâḥ-ud-Dîn's death, Ḥusâm-ud-Dîn Chalabî, the most favourite disciple of Jalâl, became his chief assistant This Ḥuṣâm ud-Dîn was the chief cause of the production of this sublime poem, called the Maṣnawî Seeing that the followers of Jalâl-ud-Dîn took a keen interest in reading the Maṣnawîs of Sanâ'î and 'Aṭṭâr, Ḥusâm suggested to Jalâl-ud-Dîn to compose a Maṣnawî poem similar to that of Sanâ'î's Ilâhî Nâmah, but on a larger scale After the completion of the first daftar the progress was interrupted for two years, owing to the death of Ḥusâm-ud Dîn's wife It was, however, resumed in A H 662 = A D 1263, and brought up to six daftars, when the author, Jalâl-ud-Dîn, died in Qûniyah on the 5th of Jamâdî II, A H 672 = 17th December, A D. 1273 The six books of the Maṣnawî are said to consist of twenty-six thousand, six hundred and sixty couplets. A seventh volume is also attributed to the author of this Maṣnawî, but from a note at the end of the copy, No 651, Ethé, Bodl. Lib. Cat, it would appear that Jalâl ud Dîn, in a conversation with his son, Sultân Walad, gives reasons for having completed his Maṣnawî in six books

Ḥusâm succeeded Jalâl-ud Dîn as the head of the Sûfî sect for ten years, till he died on the 22nd Sha'bân, A H 683 4th November, A D 1284 Jalâl-ud-Dîn's second son, Bahâ ud-Dîn, surnamed Sultân Walad, succeeded Ḥusâm-ud-Dîn. and died on the 10th Rajab, A.H 712 = 11th November, A.D 1312 Sultân Walad was succeeded by his son, Amîr 'Ârif Chalabî who died on the 24th Dil Ḥajj, A H 719 = 5th February, A D 1320 Notwithstanding the fact that Sanâ'î and 'Aṭṭâr, the two early Ṣufî poets, take precedence in producing similar mystic Maṣnawîs, and although Jalâl ud Dîn himself admits their superiority and gives due credit to them, as he says .—

عطار روح بود و سنائی دو چشم او

ما از پی سنائی و عطار آمدیم

yet the last is admitted on all hands to be one of the most profound Ṣûfîs, and the greatest mystic poet of Persia.

In his last days Jalâl was almost worshipped by his followers, and Mu'în-ud-Dîn Parwânah, the Mugal governor, had the highest regard for him Jalâl's Masnawî was esteemed as only next to the Qurân by his disciples, who were called the Maulawîs after him, and who afterwards became a very powerful sect. They gathered in a body and enthusiastically listened to the Masnawî, which was recited by some particular Ṣûfîs, one of whom is called by Sultân Walad in his Masnawî سراج الدین مثنوی خوان.

The Masnawî is esteemed up to the present age as the standard text of the Sûfîs It represents the true inward meaning of the holy sayings of God and the prophet, illustrated in the form of anecdotes

Aflâkî, a disciple and a companion of 'Ârif Chalabî, the grandson of Jalâl-ud-Dîn, in his Manâqib-ul-'Ârifîn, which he commenced in A H 710 = A D 1310 and completed in A H 754 = A D. 1353, and which forms the chief source of the above biographical account, states that Jalâl-ud-Dîn's son, Sultân Walad, has left, besides a dîwân, three Masnawîs in the metre and style of the Masnawî of his father. Jâmî, in his Nafahât, p 542, followed by the author of the Habîb us-Siyar, vol. iii, Juz I, p 66, only says that Sultân Walad has left a Masnawî in the style of Sanâ'î Dr Sprenger, Oude Cat, p 587, mentions a poem by Sultân Walad as مثنوی ولدی, while W. Pertsch, in his Berl Cat, No 822, mentions one dîwân and two Masnawîs, viz ولد نامه, or مثنوی ولدی, and رباب نامه by this Walad H. Kh, vol vi, p 467, in mentioning the Walad Nâmah, simply says, "Walad Nâmah, by Sulṭân Walad," and in noticing the رباب نامه the same H Kh, vol. iii, p 342, only concludes thus "Rabâb Nâmah—a selection of which was made by Yûsuf known as Sînah Châk, who died in A H 953"

The following description of a very valuable copy of the three Masnawîs of Sultân Walad (bound in one volume), lately added to the collection of the Asiatic Society, Bengal, by Dr E Denison Ross, written in A H 718 = A D 1318, only five years after the author's death, by his grandson, 'Usmân bin 'Abd-Ullah, will give some idea of Sulṭân Walad's works

This volume consists of three Masnawîs

1 This Masnawî, which the author styles as مثنوی معنوی, begins with a preface in which he states that he composed this at the request of a venerable person who suggested to him that although he (Sulṭân Walad) had composed a Masnawî in imitation of Sanâ'î's Ilâhî Nâmah yet it was desirable that he should write a work in imitation of his father's Masnawî, the style of which was more appreciated by his

friends. The following quotation from the beginning of the preface will give some idea :—

سبب تالیف این مثنوی معنوی و اسرار پر انوار آن بود که بزرگی از اهل دل ازین ضعیف بطریق اعتقاد استدعا و التماس کردند که بر وزن الهی نامه خواجه سنائی رحمة الله علیه کتابی انشا فرموده اید توقعست که بر وزن مثنوی خداوندگار مولانا قدسنا الله سره العزیز جهت رعایت خواطر دوستان که بران وزن از خواندن بسیار خو کرده اند و این وزن در طبع شان نشسته است و مترشح گشته کتابی دیگر رسازند زیرا هر نظمی که گفته اید بطریق تشبه و تتبع حضرتش بوده است هم برین وزن کتابی ساختن اولی تر باشد .... الخ *

The poem itself begins thus, after a long heading written in red :—

بشنوید از ناله و بانگ رباب
نکته های عشق در هر گونه باب

In one place the author refers to his grandfather, Baha-ud Dîn Walad in this way :—

جد ما سلطان بهاء الدین ولد
نور نور و سر پنهان اجد

This Masnawî is incomplete at the end and after the following line .—

دامن آن شاه گیر و شو غلام
تا خوری از جام او بی لب مدام

breaks off abruptly with a long heading pertaining to this portion

2 The beginning of this Masnawî is wanting and it opens abruptly with the line :—

بر همه صنعها توانا اوست
خالق نقش زشت و زیبا اوست

Towards the end of this book, the author says, in the following verses, that he commenced this in Rabî' I, A.H. 690, and completed it in the same year on the 4th of Jamâdî II.

مطلع این بیان جان‌افزا
بود در ششصد و بود یارا
گفته شد اول ربیع اول
گر موزون گشت این مگو طول
مقطعش هم شدست ای فاخر
چارمین مه جمادی الاخر

A colophon at the end of the book runs thus :—

تم الکتاب المثنوی الولدی الهادی الی صراط السوی الابدی بعون الله و حسن توفیقه علی ید اضعف عباد الله عثمان بن عبد الله عتیق مولانا ابن مولانا المعروف بالولد نور الله بنوره المؤبد یوم الاحد اواخر جمادی الاخر سنه ثمان عشر و سبعمایة فی مدینه قونیه *

This is evidently the Masnawî which Sultân Walad composed in imitation of Sanâ'i's Ilâhî Nâmah, and to which he refers in the preface quoted above. It is noticed by Dr. Sprenger in his Oude Catalogue, p. 587, under the title مثنوی ولدی agreeing with the name given in the above colophon.

A great portion of the preface to this Masnawî (wanting in the present copy) is quoted in Sprenger's Cat. (*loc. cit.*), where the author also calls the poem as مثنوی ولدی, and from where we learn that Sultân Walad had produced a diwân before the composition of this Masnawî.

Towards the end of this Masnawî several Arabic, Turkish and Rûmî verses are found.

3. This book is also in imitation of his father's Masnawî, and begins with a preface which runs thus :—

حق سبحانه و تعالی اساس قرآن مجید را که کلام اوست برین ترتیب نهاد که موعظه و نصیحت را مکرر می‌فرماید بعبارات گوناگون . . . . الخ *

In the middle of this preface the author states that he composed his first book dealing with moral and religious precepts, and with the

accounts of his father and his attendants and friends, that he wrote the second book in the metre of his father's Magnawî, dealing with similar subjects, and that now he is going to repeat the same thing in his third book, as the repetition of such moral and religious precepts will keep the careless in constant awakening The following quotation from the middle of the preface will convey the idea :—

...... دفتری اول برین ترتیب گفته شد و شرح احوال مولانا
قدس الله سره و اصحاب برگزیده او که همدل و همدم حضرتش بودند
قدس الله سرهم کرده آمد و در ضمن احوال ایشان نصایح و موعظه
گفته شد بعد ازان دفتری دیگر بر وزن مثنوی مولانا قدس الله سره
گفته آمد و درانجا هم پند و نصیحه مکرر شد .... الخ *

The poem itself begins thus, after a long heading :—

می‌کنم با نام حق آغاز باز
نکته‌های نادر پر راز باز

In the second heading of this book, which runs thus —

در بیان آنکه چون دو دفتر از مثنوی تمام شد در موعظه و نصیحت را
از طریق نظم بسته بود، الخ *

the author informs us of his first two books, and explains the reason for the necessity of the third (the present one), and for not aspiring for a fourth

The colophon at the end runs thus :—

تم کتاب المثنوی المعنوی علی یدی احقر عباد الله و اضعفهم
عثمان بن عبد الله عتبق مولانا ابن مولانا المعروف بالولد نورنا الله بنوره
الموبد یوم السبت اربع عشر من شهر شوال سنه ثمان عشر و سبعمایة ....
فی مدنیه قونیه *

From the facts recorded above, we come to the conclusion that Sultân Walad, after composing his dîwan, wrote the Magnawî (No 2) in imitation of Sanâ'î's Ilâhî Nâmah, and styled it as ولد نامه or مثنوی ولدی, and then the first and the second daftars (Nos 1 and 3) in imitation of his father's Magnawî, to which he gave the title of رباب نامه

on account of the word رباب which occurs in the opening line of the first daftar. Mr E J. W. Gibb (in his History of Ottoman Poetry, vol i, pp 141–163), who has translated a great portion of the Rabâb Nâmah, gives a very learned account of the poem, as well as of its author and his father. Of these three Maṣnawîs, the first two deal for the most part with the accounts of Jalâl-ud-Dîn Rûmî, his spiritual friends and disciples, such as Burhân-ud-Dîn Tirmidî, Shams-ud-Dîn Tabrîzî, Ṣalâḥ-ud-Dîn Zarkûb, and Ḥusâm-ud Dîn Chalabî, and various mystic, moral, and religious precepts, illustrated in the form of anecdotes

See also Ethé, Bodl. Lib Cat, No 750, where two Maṣnawîs by Sultân Walad are mentioned

Besides the Maṣnawî, Jalâl-ud-Dîn has left a dîwân (mentioned hereafter), in which he has adopted Shams-i-Tabrîzî as his Takhalluṣ He also adopted the poetical titles of خاموش , خمش , رومی , and مولوی See Nashtar-i-'Ishq, fol 1548.

For notices on Jalâl-ud-Dîn's life, see Habîb-us-Siyar, vol iii, Juz I, p 66; Daulat Shâh, Browne's edition, p 192, Haft Iqlîm, fol 172ᵃ, Khulâṣat-ul-Afkâr, fol 170ᵇ, Riyâḍ-ush-Shu'arâ, Âtash Kadah, Makhzan-ul-Gharâ'ib, fol 248ᵇ, Nashtar-i-'Ishq, fol 1548, and Ṣuḥuf-i-Ibrâhîm, fol 185ᵃ. See also, Rieu, p 584ᵇ, Sprenger, Oude Cat, p. 489, Ethé, Bodl, No. 646 Ouseley's Notices, p 112, George Rosen's Mesnevio Preface, pp 13–26; Hammer Redekunste, p. 163, G Flugel, vol i, p 514, W. Pertsch, No 43, Berlin, p 783, Rosen, Pers MSS, p 173, J Aumer, p 14, Ethe, India Office Lib Cat, No 1060 For the numerous commentaries on the Maṣnawî, see H Kh.

Contents of the Maṣnawî (of Jalâl-ud-Dîn)

fol 1ᵇ. The first daftar without any preface

fol 39ᵇ Preface, in Persian, to the second daftar, beginning as in Ethé, Bodl No 646

بیان بعض حکمت در تاخیر مجلد دوم که اگر جملهٔ حکمت الهی

بنده را معلوم شود در فواید آن کار بنده از کار فروماند *

fol. 40ᵃ Begins the second daftar :—

مدتی این مثنوی تاخیر شد

مهلتی بایست تا خون شیر شد

fol. 64ᵇ Begins the third daftar without any preface :—

ای ضیاء الحق حسام الدین بیار

این سیوم دفتر که سنت شد سه بار

fol 127[b] Begins the fourth daftar, without preface :—

ای ضیاء الحق حسام الدین توئی
که گذشت از مه بنورت مثنوی

fol 250[b] Begins the fifth daftar, without preface :—

شه حسام الدین که نور انجم است
طالب آغاز سفر پنجم است

fol 317[b] Begins the sixth and the last daftar, without preface :—

ای ضیاء الحق حسام الدین بسی
میل می‌جوشد بقسم سادسی

This is the oldest and the most beautiful copy of the Masnawîs that we possess in the library

foll 38[b], 39[a], 63[b], 64[a], 127[a], 250[a], 316[b], and 317[a], contain beautiful floral designs in gold and colours.

Written in beautiful minute Nasta'lîq, within gold-ruled borders

The preface to the second daftar is written in Naskh, and the headings at the beginning of each daftar are finely decorated

Unfortunately, this valuable copy is very much damaged but utmost care has been taken to preserve it

The colophon is dated Sha'bân, A H 856

Scribe. Muhammad bin Hasan-al-Kirmâni حرره محمد بن حسن الکرمانی شهر شعبان المعظم سنه ست و خمسین و ثمانمائه

For commentaries on the Masnawî, see H. j Kh, v, p 375

The text has been printed in Bombay, A H. 1262, 1266, 1273, 1280, and 1294, in Lucknow, A H 1282, in Tabrîz, A H 1264, in Bulâk, with a Turkish translation by Isma'îl Anqirawî in A H 1251 and 1268, in Constantinople, A H 1289, and in Cawnpûr in six volumes An Arabic commentary, in six volumes, has been printed in Egypt, A H 1250, by Shaykh Yûsuf bin Ahmad The contents of the text have been stated by Hammer, Jahrbücher, vol 66, Anz Blatt, pp. 17-26, Hammer, Sitzungsberichte der K. K. Akademie, Phil Hist Classe, vol viii, pp. 626, 693, 728, 762, 785, 818 Portions have been translated into German verse by M V Hussard, Mines de L'Orient, vol. ii. p. 162, etc., and by George Rosen, Leipzig, 1849; and an English translation of the first book by J W Redhouse, 1881 Extracts in

English translation are also found in S Robinson's Persian Poetry for English Readers, 1883, pp 367–382 An abridged translation of the poem was published by E. H Whinfield, London, 1887

No. 60.

foll 77 lines, centre column 15, marginal column 34; size $8\frac{1}{2} \times 5\frac{1}{2}$, $6 \times 3\frac{1}{4}$

The same.

Five books of the Mas̱nawî in five separate volumes. Second daftar wanting

Book I, without any preface

On fol. 1[a] is a short account of a certain note which is said to have been written by Jalâl-ud-Dîn, directing his followers as to how the Mas̱nawî should be used —

حضرت مولوی این عبارت را بر پشت مثنوی خود نوشته بودند که مثنوی را جهت آن نگفته‌ام که حمائل کنند و تکرار کنند بلکه زیر پای نهند و بالای آسمان روند که مثنوی نردبان معراج حقایق است نه آنکه نردبان را بگردن‌گیری و شهر بشهر بگردی هرگز بر بام مقصود نروی و بمراد دل نرسی ۔

نردبان آسمان است این کلام
هر که زین بر میرود آید ببام
نی ببام چرخ کو اخضر بود
بل ببام کز فلک برتر بود
بام گردون را ازو آید نوا
گردشش باشد همیشه زان هوا

The above is noted by Ethé, Bodl., No. 660.

The Mas̱nawî begins with the usual line.

No. 61.

foll. 64; lines and size the same as above.

The same.

The third book of the above, with the Arabic preface See Ethé, Bodl., No. 646.

Begins:—

الحکم جنود الله یقوی بها ارواح المریدین *

The Maṣnawî begins as above, on fol. 2ª.

No. 62.

foll. 66, lines and size same as above.

The same.

The fourth daftar of the same, with the Arabic preface

Beginning:—

الطعن الرابع الی احسن المرابع و اجل المنافع *

The Maṣnawî begins on the margin

No. 63.

foll. 79, lines and size the same as above.

The same.

The fifth book of the above, with a Persian preface See Ethé, Bodl., No 646

Beginning.—

بدانید و آگاه باشید که شریعت همچو شمعیست که رة میدماید *

The Maṣnawî begins on the margin

No. 64.

foll 89, lines and size the same as above.

The same.

The sixth and the last book of the above Maṣnawî, with the Persian preface noted by Ethé, Bodl, No. 646

Beginning:—

مجلد ششم از دفترهای مثنوی .... *

The poem begins on the margin

All the five daftars are written by one hand in a fine minute Nasta'lîq, within gold and coloured borders, with a small decorated heading at the beginning of the third, fourth, fifth, and sixth daftars, and a double-page 'unwân at the beginning of the first

The third daftar is dated A H 1085

No. 65.

foll 261, lines 27; size 9×4, 7×2¼.

The same

Another copy of the Maṣnawî, complete in two separate volumes, three daftars in each

Vol I

The first book without any preface

fol 79ª Blank

fol 79ᵇ Begins the second daftar with the preface

Beginning.—

بیان بعضی از حکمت تاخیر این مجلد دوم که اگر جمله حکمت الهی الخ *

foll. 157ᵇ-158ª Blank

fol 158ᵇ The third daftar, without any preface

No. 66.

foll. 286, lines and size the same as above

Vol. II

The last three daftars of the above.

The fourth daftar begins without any preface

fol. 83^{a} Blank.

fol 83^{b}. The fifth book without any preface

foll 178^{b} and 179^{a}. Blank.

fol 179^{b}. The sixth daftar, with the Persian preface.

This is a very correct copy of the Maṣnawî, and was transcribed by some good scholar, as it contains learned notes in the same hand on the margin, with the references and explanations of the verses of the Qur ân alluded to in the text

Written in a firm Indian Nasta‘lîq, within gold and coloured borders, with the subject-headings in red, and small decorated headings at the beginning of each daftar

Dated the 7th Rabî‘ I, A H. 1095.

No. 67.

foll 218, lines 11 size 11 × 7, $7\frac{1}{4} \times 4$

The same

Another copy of the Maṣnawi, complete in six separate volumes

Vol I

The first book, with a short Arabic prose preface, in praise of the Masnawi and its author

Beginning:—

هذه الاسرار القدسية و الانوار الروحية و اللايحات الخفيه *

The Maṣnawi begins on fol 2^{b}

No. 68.

foll. 196, lines and size the same as above.

The same

The second book of the above, with the Persian preface.
The Maṣnawî begins on fol. 2^b.

No. 69.

foll 253; lines and size the same as above

The third daftar, with the Arabic preface.
The poem begins on fol. 3^a.

No. 70.

foll. 206, lines and size the same as above

The fourth daftar of the Maṣnawî, with the Arabic preface
foll 1^b–5^b An incomplete index to this daftar
foll 6^a and 8^a Blank
fol 8^b. Begins the Maṣnawî

No. 71.

foll 229; lines and size the same as above.

The same

The fifth daftar of the above, with the Persian preface.
The Maṣnawî begins on fol 3^b.

No. 72.

foll. 256; lines and size the same as above

The same

The sixth and the last daftar of the above, without any preface

All the six volumes are written in the same bold and fine Nasta'lîq, within gold and coloured borders, with two sumptuous double-page 'unwâns at the beginning of daftars I, II, IV, and V each, and a double-page 'unwân at the beginning of daftars III and VI.

The scribe of these splendid copies was one Âġâ Mirzâ, said to have been an Armenian Christian by birth, who subsequently embraced Islâm in the presence of Shâh Âbd-ul-'Azîz of Delhî (the author of the Tafsîr-i-Fatḥul-'Azîz, d A H. 1239 = A.D. 1823). Âġâ Mirzâ was then adopted by Mîr Muḥammad Amîr Panjah-Kash, otherwise called Amîr i-Radawî a noted caligrapher of the age, who taught him the art of caligraphy. Âġâ Mirzâ died in A.H. 1273 = A.D. 1856, as will appear from the following versified chronogram:—

روح آغا چون سوی فردوس رفت
قدسیان گفتند او را مرحبا
از پی تعظیم و تاریخ وفات
گفت رضوان میرزا آغا بیا

From the colophon it appears that these six volumes of the Maṣnawî were transcribed at the instance of a certain Indian Nawab, Fayḍ Muḥammad Khân Bahâdur

بموجب ارشاد .... کیوان مرتبت مریخ صولت خورشید علم
.... نواب نامدار ملک اشتهار اسد الدولة ممتاز الملک فیض محمد
خان بهادر هزبر جنگ *

Dated A.H. 1249.

No. 73.

foll. 109, lines, centre column 21, marginal column 40.

A commentary on the Maṣnawî by Nizâm-ud-Dîn Dâ'î

نظام الدین محمود بن الحسن الحسینی الشیرازی المتخلص به داعی *

(See Sprenger, Oude Cat, p 494.)

Begins:—

الحمد لله رب العالمین و الصلوة و السلام علی خیر خلقه محمد و آله اجمعین اما بعد این ناگزیریست معنوی بر موارد مثنوی که از قلم داعی رقم می‌یابد *

The author of the Suḥuf-i-Ibrâhim, fol. 309ᵇ, says that Nizâm-ud-Dîn, known as Dâ'î, a disciple of Shâh Ni'mat-Ullah Walî (d A H. 834 = A.D. 1430), is also the author of a Maṣnawî called Mashâhid مشاهد, and died in A.H. 915 = A.D 1509 According to Sprenger, p. 387, he was born in A H 815 = A.D. 1412 but according to Ethé, Bodl Lib Cat., No. 883, in A.H. 810 = A.D 1407, as he is said to have collected his dîwan in A.H. 865 = A.D 1460, when he was 55 years old. Taqî Auḥadî, fol 231ᵃ, says that Dâ'i was a contemporary of Shâh Ni'mat-Ullah, in whose company he passed a greater portion of his ascetic life His Kulliyât, consisting of Maṣnawîs, Qasîdas and Ġazals, amounting to forty thousand verses, is said to have been preserved on his grave at Shîrâz 'Alî Qulî Khân-i-Wâlih, in his Riyâḍ-ush Shu'arâ, fol 144ᵃ, says that he has visited twice the sacred tomb of this saint See also Makhzan-ul-Ġarâ'ib, fol 256, Nashtar-i-'Ishq, f 635, and Sprenger, Oude Cat., p 387.

The commentary on the first line of the Maṣnawî begins thus.—

بشنو از نی چون حکایت میکند - ترغیب باستماع آواز نی از جهت آنست که سبب .... *

fol 56ᵇ A preface to the second daftar.—

المجلد ثانی من حاشیة حضرت الداعی علی المثنوی المولوی قدس سره الله هما و رضی الله عنهما *

The commentary begins with the line :—

چون بمعراج حقایق رفته بود - شیخ حسام الدین اخی حسن ترک را که مولانا مثنوی بنام او نظم کرده است *

fol 71ᵇ. Begins the third daftar —

المجلد الثالث .... الحکم جنود الله یقوی ارواح المریدین ذکر حکمة در ابتدای این جلد *

Numerous folios are missing between daftars third and fourth. and the marginal column on fol 74ᵇ is left blank.

On fol. 86ᵃ we suddenly find تمام شد شرح مثنوی مجلد چهارم, after which begins the fifth daftar :—

المجلد خامس .... زیرا که اگر شخصی در خانه درش باشد .... *

fol 105ᵇ. Begins the sixth daftar :—

من المقدمة وله مصباح الظلام و هم شبهته و خیالات شک در بیـنـ باشد یعنی چنانچه *

The commentary on the sixth daftar is very short

For other copies of this commentary, see Sprenger, Oude Cat, p 494, Hammer, Handschriften, No 126, W Pertsch, Berlin Cat, p 792 Ethé, India Office Lib Cat, Nos 1099 and 1100.

Lithographed at Lucknow, A.H. 1282

Written in ordinary small Nasta'liq

Dated 23rd Ramadân, A H 1208

No. 74.

foll. 264 lines 17, size 8¾ × 5½; 6½ × 3.

لطائف المعنوی من حقایق المثنوی

Laṭâ'if-ul-Ma'nawî min Ḥâqa'iq-ul-Maṣnawî.

A commentary on the Maṣnawî of Jalâl-ud-Dîn Rumî, by 'Abd-ul Laṭîf 'Abd-Ullah al-'Abbâsî (d A.H 1048-9 = A.D 1638-9).

عبد اللطیف بن عبد الله العباسی *

Begins:—

شرح بعض ابیات مشکله فارسی و ترجمه .... و دیباچه‌های تازی مثنوی مولوی معنوی *

For life, see No. 21 *supra*.

In the preface it is stated that the commentator had previously revised, corrected, annotated, and prefaced a copy of the Maṣnawî under the name of نسخهٔ ناسخهٔ مثنویات سقیمه (see Rieu, p 589ᵃ, and Ethé, Bodl. Col., 517), and had written on the margin explanations of the difficult verses of the Maṣnawî, and of the texts of the Qurân and the Ḥadîṣ alluded to therein; but some of his friends requested him to make a separate work out of those marginal notes, with some fresh additions Hence the compilation of the present work

In the preface, the words نور الله مرقده after the name of Jalâl-ud-Dîn give the date of his death A.H 671.

foll. 3ᵃ-5ᵇ. A Persian translation of Jalâl-ud-Dîn's Arabic preface annexed to the first daftar, which begins:—

هذا الکتاب این کتاب المثنوی المعنوی مثنوی معنویست و نسبت او بسوی معنی بواسطهٔ آنست که .... *

fol 5ᵇ. Begins the commentary on the Maṣnawi:—

بشنو از نی .... الخ عارف نامی مولانا عبد الرحمن جامی قدس سره السامی در شرح این دو بیت که مفتتح مثنوی مولوی است .... *

fol. 60[b]. Begins the commentary on the second daftar :—

مدتی این مثنوی . .. الخ در نفحات الانس مذکور است که
بعد ازادکه خدمت مولانا بالتماس چلپی حسام الدین .... *

fol. 103[b]. Begins the Persian translation of the Arabic preface to the third daftar .—

الحکم حکمتهای یعنی دانشهای استوار کرده شد *

The commentary on the poem itself begins on fol 106[a] :—

سایهٔ خود را ز خود .... الخ معنی بیت چنین میشود که وجود
طاهری خود را که بمنزله سایه و عرض است .... *

fol. 157[b]. Begins the translation of the Arabic preface to the fourth daftar :—

الحمد لله حق حمده همه سپاس و ستایش مر جناب مقدس ....
و الصلوة و سلام و درود و رحمت خاص او .... *

The commentary on the book begins on fol 159[b] .—

مثنوی را چون تو مبداء بوده .... در نفحات الانس مذکور است
که سبب نظم مثنوی آن بود که چون چلپی حسام الدین که بعد از
فوت صلاح الدین .. . الخ *

fol. 194[b]. The commentary on the fifth daftar
Begins :—

جز مصنوعی ندیدی صانعی .... الخ قیاس بر دو قسم است
اقترانی و استثنائی اقترانی آنست که در وی نتیجه یا نقیض نتیجه
بالفعل مذکور باشد *

fol. 234[b] Begins the commentary on the sixth daftar .—

گر منی گنده بود همچو منی .... الخ منی اول بمعنی انانیت
است و منی ثانی بمعنی مشهور است *

Other copies are mentioned in Rieu, p. 590, Sprenger, p. 494, and Pertsch, Berl., No. 775.

Lithographed at Lucknow, 1866, and at Cawnpûr, A.D. 1876, with a dedication to the Emperor Shâh Jahân, which is not found in our copy See also Stewart's Catalogue, p. 69.

Written in a rough Indian Nasta'lîq

Dated the 17th Dîqa'ad A H. 1110

No. 75.

foll 219, lines 18-19, size $9\frac{1}{2} \times 5\frac{1}{2}$; $7\frac{1}{2} \times 3\frac{3}{4}$

لطائف اللغات (فرهنگ مثنوی)

Laṭâ'if-ul-Luġât or Farhang-i-Maṣnawî.

A glossary to the Maṣnawî of Jalâl-ud-Dîn Rûmî

By the same 'Abd-ul-Latîf

Begins:—

این فرهنگیست مشتمل بر حال لغات عربیه عربیه و الفاظ عجیبه عجمیه مثنوی مولوی معنوی .... *

In the preface, the author says that, after a close study of twelve years, he compiled this glossary, with the assistance of one of his pupils, Maulawî Ibrâhîm Dihlawî, after consulting several reliable Arabic and Persian lexicons, such as Qâmûs, Ṣurâḥ, Farhang-i-Jahân-Gîrî, Kashf-ul-Luġât, Madâr-ul-Afâdil, and many others

The words are arranged alphabetically.

The initial letters are according to Bâbs, and the final according to Faṣls

The following abbreviations are observed throughout, viz. ع for Arabic; ف for Persian, ت for Turkish, and س for Suryanî.

The glossary begins on fol. 2^b with the words استثنا چیزی از جمله بیرون آوردن

The words explained are noted on the margin in red

For other copies see Rieu, p. 590^b. The work was lithographed in Lucknow, A.D 1877, under the title of Farhang i-Mas̱nawî. See also Stewart's Catalogue, p. 132, and Ouseley's Collection, No. 384.

Written in a careless Indian Nasta'lîq

Not dated, apparently 18th century

No. 76.

foll 184. lines 24, size $9\frac{1}{2} \times 5\frac{1}{2}$, $7\frac{1}{4} \times 3\frac{1}{2}$.

مکاشفات رضوی

Mukâshifât-i-Raḍawî.

Another commentary on the Mas̱nawî by one Muhammad Riḍâ محمد رضا. See Sprenger, Oude Catalogue, p 495.

Beginning of the preface of Daftar 1: –

نه هر حمدی سزاوار آفریدگار جهان و جهانیان است نه هر حامدی کاشف اسرار فرآنست نه هر مثنوی خوانی مثنوی دانست *

In this short preface, the commentator says that, in his youth, while he was engaged in the service of his sovereign, the idea of writing a commentary on the Mas̱nawî of Jalâl-ud-Dîn Rûmî often occurred to his mind · so he compiled the present work in A H 1084, after retiring from service.

fol 75^b Begins the second daftar –

مدتی این مثنوی تاخیر شد .... الخ اشارة میفرمایند بآنکه هر چیزی را در ارتقا بدرجهٔ کمال از تدریج و امهال چارة نباشد *

fol. 106[b]. Begins the third daftar:—

ای ضیاء الحق حسام الدین بیار - یعنی روی ارادت بیا که دفتر سیوم منظوم شود *

fol 133[b] The fourth daftar, beginning.—

دور زان ماه باشد وین ضیا - کما قال الله تعالی و هو الذی جعل الشمس ضیاء و القمر نورا *

fol 149[b]. The fifth daftar, beginning:—

چارهٔ اینجا آب و روغن کردنیست - ای انچه نه مدح تست چارهٔ آنست که از بیچارگی آن را مدح نام کنم *

fol 166[b] The sixth daftar, beginning —

راز اندر گوش منکر راز نیست - یعنی کنایات دقیق را اگر صریح ادا کرده شود هم منکران حقیقت را ازان بهره نخواهد بود *

The text of the Mas̤nawî is generally introduced by the letter م, an abbreviation for متن.

The headings of the Mas̤nawî are written in red, but spaces for the purpose have been left blank in several places.

A copy of this commentary is mentioned in Ethé, India Office Lib. Cat., No 1105

Written in ordinary Indian Nasta'lîq

Scribe: Asad-Ullah —

اسد الله ولد شاه سعد الله نبیرهٔ شیخ بهاء الدین المعروف حضرت شاه باجن برهانپوری *

Dated the 20th Rajab, the third year of the reign of Aḥmad Shâh

No. 77.

foll. 194; lines, central column 17; marginal column 41-53;
size 8¼×5½, 6¼×4.

Another commentary on the Maṣnawî
Begins:—

الحمد لله الولی و الصلوة علی النبی و آله المهدی هو اصول اصول الدین یعنی بیخ بیخ دین حقیقت روشن است که اصل طریقت است و طریقت لایم است که اصل شریعت است *

The title of the work and the name of the author do not occur in the preface; but at the end of the first daftar it is called "the commentary on the Maṣnawî, by Shâh 'Abd-ul-Fattâḥ"

"باتمام رسید شرح شاه عبد الفتاح بر دفتر اول مثنوی مولوی روم . . . . . . " *

On the first page is found "حاشیه عبد الفتاح الگجراتی"

Shâh 'Abd-ul-Fattâḥ, a native of Gujrât, was a ripe scholar and a learned expounder of the Maṣnawî. He came to Delhî during the reign of Aurangzîb, and was rewarded for his teaching with an estate in Gujrat, where he died in A.H. 1090 = A.D. 1670. See Rieu, p 1090

fol 55b Begins the second daftar —

اگرچه حکمت الهی بنده را معلوم شود در فواید آن کار بنده ازان کار فروماند *

fol 80b. The third daftar beginning —

الحکم جنود الله تعالی فی الارض الخ حکم بکسر اول حکمتها و درست کردن و دانستن و بضم داوری و حکم است و بفتحین میانجی و صاحب تمر اما اینجا مراد میانجی است *

fol 135b The fourth daftar, beginning —

و مما سبحانی ابی گفت الخ از آنچه مراد را اندوه آورده اینست که بدرستی من بودم *

fol. 155[b]. Begins the fifth daftar :—

گر نبودی خلق محجوب و کثیف .... الخ چونکه سامع محجوب است و با کثافت است پس چون رومی سخن توان گفت *

fol 177[b]. Begins the sixth daftar :—

ذلک تقدیر العزیز العلیم الخ قوله تعالی انا کل شیء خلقناه بقدر یعنی آفریدیم هر شی را باندازه و محدود که ازان حد و اندازه تجاوز نکند که اهل دنیا از اهل عقبی از حد عقبی قدم بیرون نتواند نهاد *

Written in ordinary Indian Nasta'lîq.

The name of the scribe is given at the end of the first daftar :—

مولوی عبد الرحمن ساکن جہالر در مدرسه میر فضل علی صاحب ساکن میمن *

The MS. is dated in the colophon the 22nd Shawwâl, A H 1206

No. 78.

foll 545, lines 19, size $8\frac{3}{4} \times 6$, $6\frac{1}{4} \times 3\frac{1}{4}$

حلّ مثنوی

Hall-i-Masnawî.

A complete commentary on the six daftars of the Masnawî, by Afdal of Ilahâbâd افضل الهآبادی See Ethé, Bodl , No. 671, and Rieu, p. 592, where copies of the commentary only on the first daftar are noticed

Begins :—

مر خدا را شکر کز لطف قوی

داد توفیقم بحل مثنوی

Muhammad Afdal of Ilahâbâd was born on the 9th Rabî' I, A.H. 1038 = A.D. 1628, at Sayyidpûr, in the vicinity of Gazîpûr, and subsequently settled in Ilahâbâd, where he died on the 15th Dil Hajj, A.H. 1124 = A.D. 1712, at the age of eighty-seven. Besides this commentary, he is said to have left several other Persian and Arabic works See Miftâh-ut-Tawârîkh, p 446 (Agra Ed, 1849)

foll. 1b–7a. The index of the first daftar.

In the introductory poem, the commentator mentions some of the minute points he has explained in this work, after which he gives a detailed account as to why the Masnawî was divided into six daftars.

foll 13a–18a. Paraphrase of Jalâl-ud-Dîn Rûmî's Arabic preface, which begins as —

هذا كتاب المثنوى المعنوى این کتاب مثنوی معنوی است
و نسبت او بسوی معنی بواسطهٔ آنست الخ *

fol 18a. Begins the commentary on the first daftar.

foll. 165b–169a Index to the second daftar

fol 170b Beginning of the Khutbah of the second daftar —

وَ اِنْ مِن شَیءٍ الا عندنا الخ این آیة در سورهٔ حجر واقع شده یعنی
نیست هیچ چیزی مگر که نزد ماست الخ *

fol 171a. Begins the second daftar —

مدتی این مثنوی تاخیر شد الخ باید دانست که باعث این تاخیر
آنست که در نفحات الانس مذکور شده الخ *

foll. 255b–262a Index to the third daftar

fol. 263b Begins the third daftar with the Khutbah —

الحکم جنود الله - حکم بکسر حای مهمله و فتح کاف جمع حکمت
است و حکمت عبارتست از علم و عمل الخ *

foll 339b–343b Index to the fourth daftar

fol. 344b. Begins the fourth daftar —

الحمد لله حق حمده سپاس و ستایش مر خدای راست چنانکه
سزاوار سپاس و ستایش اوست *

foll. 403ᵇ–408ᵇ. Index to the fifth daftar.

fol. 409ᵇ. Begins the fifth daftar:—

و عنده مفاتح القلوب نزدیک آن خداست کلیدهای دلها *

foll. 471ᵇ–476ᵃ. Index to the sixth daftar.

fol 477ᵇ. Begins the sixth daftar:—

کی بطوف حوله من لم یطف .... طوف گرد چیزی گشتن *

In the prologue, the commentator says that he compiled the present work in A H. 1104, at the age of sixty-seven, during the reign of 'Alamgîr

یکهزار و یکصد و چار از سنین
بود از هجرت گذشته کاین حزین
که بشصت و هفت عمر او رسید
وانچه مقصود دل او بد بدید

The MS. ends with the following versified chronogram —

خامه تاریخ ختم او بنوشت
بدر معنی صحیفهٔ افضل

A slip, attached in the beginning, bears the names of several other commentaries on the Maṣnawî, from which the author has taken his authority. (1) Laṭâ'if-ul-Ma'nawî, by 'Abd-ul-Laṭîf; (2) Taṣḥîḥ-i Maṣnawî, by Mîr Muḥammad Hâshim, composed in A.H. 1122, and Mukâshifât-i-Raḍawî, by Muḥammad Riḍâ, compiled in A.H. 1084

The above names are frequently quoted on the margin after the notes.

The text is introduced by the word قوله in red.

A note at the beginning of each daftar assigns the date on which it was commenced to be copied.

The colophon is dated Sha'bân, A H. 1206.

Written by Muḥammad 'Alîm-ud-Dîn bin Faṣîḥ ud-Dîn al-Qanûjî محمد علیم الدین بن فصیح الدین القنوجی.

Ordinary firm Indian Nasta'lîq, within coloured borders.

No. 79.

foll. 146, lines 11, size $6\frac{3}{4} \times 4\frac{1}{4}$, $5 \times 2\frac{3}{4}$

دُرِّ مکنون

Durr-i-Maknûn.

By 'Abd-ul-Fattâḥ-al-Husaynî-al-'Askarî سید عبد الفتاح الحسینی العسکری

Begins —

الحمد لله الذی هدانا الی الصراط المستقیم الذی هو مرصاد المحققین العارفین الواصلین الدین و صلو الله العظیم .... *

A selection from the Masnawî, with short explanations of the same, introduced throughout by the word در مکنون Dedicated to Aurangzîb

The name of the work is given in the following line —

دهادم نام این را در مکنون .... *

'Abd-ul-Fattâḥ is also the author of a complete commentary on the Masnawî, styled مفتاح المعانی, which, according to A Sprenger's Cat, p 492, was collected by his pupil, Hidâyat-Ullah, in A H 1049 = A D 1639. A copy of the مفتاح المعانی is mentioned in Ethé India Office Lib Cat, No 1103.

A work of the same style which is a collection of Sûfî sayings and anecdotes, composed in A H 1151 = A D 1738 by 'Azîz-Ullah bin Sayyid Asad-Ullah al Hasanî al-Husaynî, is mentioned in Rieu Suppl t, No 21.

Written in fair Nasta'lîq, within gold borders

Not dated, apparently 18th century

Scribe "محمد علی تهتوی"

No. 80.

foll. 146; lines 13, size 4¾×2¾; 4×1¾.

The same.

Another copy of the same, slightly defective at the beginning, one folio containing only seven lines is wanting at the beginning, and the MS opens thus:—

هم الغالبون - بعد هذا نموده می‌آید که چون سعادت ابدی و دولت سرمدی نامزد این خاکپای الخ *

Written in Nîm Shikastah, within gold borders
Dated 29th Muharram, A.H 1077.
Scribe: عتيق الله.

No. 81.

foll 488, lines 19, size 10½×6, 8½×4.

شرح مثنوی

Sharh-i-Masnawî.

Another commentary on the difficult verses of the Masnawî, by Khwâjah-Ayyûb Pârsî

See Ethé, Bodl, No 670, and Browne's Camb. Univ Cat, p 326.

Begins —

حمد لا یحصی و ثنای نامتناهی مر ملکی را که نی وجود عشاق در خلوتکدهٔ وحدت نغمه‌سرای اسرار احدیت و اخبار واحدیت اوست *

The name of the author mentioned in the preface of this copy is only ایوب. The work was compiled in A.H. 1120 = A.D. 1708, as will appear from the following versified chronogram on fol. 2a:—

یافت شرح مثنوی مولوی
خلعت اتمام از لطف خدا
گفت تاریخش بگوش دل خرد
طرفه شرح معنوی جانفزا

The explanations of the text are verified by quotations from the Qurân and Hadîs.

fol. 2a. Begins the commentary on the first line:—

بشنو از نی چون حکایت می‌کند .... الخ بشنو خطاب عام
است و در تصدیر کتاب باین خطاب اشارتیست لطیف بتقدیم علم
الیقین و سبق شریعت بر طریقت و حقیقت *

fol. 140b. Begins the second daftar:—

مدتی این مثنوی تاخیر شد .... الخ وجه تاخیر بحسب حقیقت
آنچه مولانا در ابیات آئنده تصریح فرموده *

fol. 226b. The third daftar, beginning:—

ای ضیاء الحق حسام الدین بیار .... الخ لفظ بیار مربوط با مصرع
ثانی یعنی بیار این سیوم دفتر و همت بگمار بر اتمام *

fol. 328b. The fourth daftar, begins:—

همت عالی تو ای مرتجا .... الخ مرتجی بالضم امید داشته
شده .. . چون چنین خواهی خدا خواهد چنین الخ .... روزی
حضرت مولانا در معنی این میفرمودند که حقتعالی خواست
بندگان خاص خود را *

fol. 368b. The fifth daftar, begins:—

شه حسام الدین که نور انجم است . .. سفر بالکسر کتاب و نامه *

fol 414ᵃ. The sixth daftar, begins·—

بی‌شکش بهر رضایت میکشم .... الخ یعنی بی‌شک مثنوی را

برای رضای تو میکشم *

Written in ordinary Indian Nasta'lîq, within coloured borders
The text is written in red
The colophon of the second daftar is dated Jamâdi I, A.H 1148

No. 82.

foll 391 lines 29, size 13 × 8½ 10½ × 6

شرح مثنوی

Sharḥ-i-Masnawî.

Another commentary on the Masnawî, complete in two separate volumes, each containing three daftars by Maulânâ 'Abd-ul-'Ali, known as Baḥr-ul-'Ulûm, "The Sea of Knowledge"

First three daftars

Daftar I

Begins with an Arabic preface of the commentator

الحمد لله للذی استاثر وی حجاب عینه الخ *

Maulânâ 'Abd ul 'Ali مولانا عبد العلی بن مولانا نظام الدین بن مولانا قطب الدین السهالوی, of Sihâl in Lucknow, was one of the most distinguished Oriental scholars of the nineteenth century in India His grandfather Maulânâ Qutb-ud Dîn, a man of great distinction, is the author of the famous work کتاب تلویحات, while his father, Mullâ Niẓâm-ud Dîn (d. A H. 1161 = A.D 1748), has left several important works such as:—

حاشیه شرح هدایة الحکمه مصنفه علامه صدر الدین شیرازی -

شرح مبارزیه -
حاشیه شمس بازغه -
صبح صادق شرح منار -
شرح مسلم الثبوت -
ملفوظات شاه عبد الرزاق هانسوی -
حاشیه شرح عقاید دوانی -

On the death of his father, 'Abd-ul-'Alî began to receive his education under Mullâ Kamâl-ud-Dîn Sihalawi (d 13th Muharram, 1275 A H), the favourite pupil of his father, and the author of :—

حاشیه کمالیه بر شرح عقاید جلالیه
شرح کدریست احمر -
عروة الوثقی -
تعلیقات حاشیه زاهدیه بر شرح تهذیب جلالیه -

'Abd-ul-'Alî at first travelled to Shâh Jahânpûr, where he was honourably received by Hâfiz Rahmat Khân, a nobleman of that city On the death of Rahmat Khân, 'Abd-ul-'Alî was called to Râmpûr by Nawâb Fayd-Ullah Khân, the Jâgirdâr of Rampûr (A H 1187–1209 = A D 1774–1794) After a short stay here, he came to Buhâr in Bengal at the request of Munshî Sadr-ud-Dîn to give lessons to the students of his Madrasah, but a slight displeasure between Sadr-ud-Dîn and 'Abd ul-'Alî caused the latter's removal to Madrâs, where he was appointed by Muhammad 'Alî Khân the Nawâb of Karnatic (d A H 1210 = A D 1795), to teach the students of his Madrasah It was here that 'Abd-ul-'Alî received the title of Bahr-ul-'Ulûm from the Nawab On the death of Muhammad 'Alî Khân, 'Abd-ul-'Alî continued to enjoy the same favour from the Nawâb's eldest son, 'Umdat-ul Umarâ (d A H 1216 A D 1801), and 'Azîm ud-Daulah (d A H 1235 = A D 1819), the nephew and successor of 'Umdat-ul-Umarâ Here he died on the 12th Rajab, A H 1235 = A D 1819 Beside the present work, he is the author of several Arabic and Persian works, such as —

ارکان اربعه در فقه -
حاشیه بر حاشیه زاهدیه بر شرح تهذیب جلالیه -
حواشی ثلاثة بر حاشیه زاهدیه -
شرح سلم -

فواتح الرحموت شرح مسلم الثبوت -

تکمله بر شرح ملا نظام الدین بر تحریر ابن همام -

تنویر الابصار شرح فارسی منار -

حاشیه بر شرح صدرای شیرازی -

شرح هدایة الصرف -

رساله در احوال قیامت -

رساله توحید -

شرح موافق قدیمه و جدیده -

The commentator in the beginning quotes Jâmî, and frequently refers to 'Abd-ul-Latîf and also in some places to Muḥammad Riḍâ and Afḍal Ilahâbâdî. (See Nos 76 and 78 respectively.)

The text is introduced by the word قوله.

fol. 2ª Begins the commentary on the first daftar --

بشنو از نی چون حکایت میکند الخ فی البیتین عارف سامی شیخ عبد الرحمان جامی قدس سره در شرح این میفرمایند که مراد از نی انسان کامل و مکمل الخ *

fol 138ᵇ Begins the second daftar --

مدتی این مثنوی تاخیر شد - وجه تاخیر افتادن در تصنیف مثنوی از مصرع ثانی معلوم شد که برای ظهور اسرار که لایق الخ *

fol. 266ᵇ. Begins the third daftar —

ای ضیاء الحق حسام الدین بیار - امر فرمودند بآوردن سیوم دفتر و حالانکه آرنده نفس نفیس مولوی است قدس سره *

This volume is dated the 16th Shawwâl, A H 1235

No. 83.

foll. 282; lines and size same as above.

The last three daftars of the above.

fol. 1[b]. Begins the fourth daftar :—

مثنوی پویان کسدده ناپدید - ظاهر آنست که مراد از کشنده ذات حق است *

fol. 94[b]. Begins the fifth daftar —

طالب آغاز سفر پنجم است - سفر بالکسر سین و سکون فاء است بمعنی دفتر *

fol. 193[b] Begins the sixth daftar —

نی نطوف حوله من لم یطیف - در قاموس مذکور است الخ *

Written in ordinary Nasta'lîq.

In the colophon, written in the same hand, it is said that this copy was copied from the commentator's autograph copy —

نقل شرح مثنوی .... که تصنیف مولنا عبد العلی . . ابن مولنا نظام الدین . . . از مسودهٔ دستخطی مولنا ممدوح که مصنف این شرح اند در عهد سلطنت ابو المظفر غازی الدین حیدر بادشاه در دار الامارت لکهنو بحسب فرمایش .... امجد علی خان صاحب بتاریخ پنجم شهر رمضان المبارک سنة ۱۲۶۹ هجری بخط . . روشن لال *

No. 84.

foll 377, lines 15, size 14 × 9 11½ × 6½

The same

Another complete copy of the above, by the same 'Abd-ul-'Alî
fol 1b Begins the first daftar
fol 88b The second daftar
fol 175b The third daftar
fol 234b The fourth daftar
fol 285b The fifth daftar
fol 335b The sixth daftar
Scanty notes on the margin are found in different hands
Written in a firm learned Nasta'liq, within coloured borders
Not dated, apparently 19th century

No. 85.

foll 173, lines 23-25 size 11 6½ × 8 ...

منتخب قادری

Muntakhab-i-Qâdirî.

An extract, made by one Hayat 'Alî in A H 1220 from Shâh Walî Muhammad Akbarâbâdî's Makhzan-ul-Asrar, a commentary on the Masnawi which was compiled in A H 1140 = A D 1727 (See Sprenger, Oudh Cat, p 495, W Pertsch, Berlin Cat, pp 791 and 792; and Ethé India Office Lib Cat, No 1107)

fol 1b The preface of Hayat 'Alî
Begins —

حمد بیحد و سپاس بیعد سراوار دارگاه آرامگاه‌آرائی (?) خلوتکده عدم

که مظاهر گوناگون و صور رنگارنگ ظهور نموده *

In this preface, Hayat 'Alî says that his first intention was to transcribe a copy of the Makhzan-ul-Asrâr itself, but the only copy he

could procure at that time was full of mistakes and illegibly written by some illiterate Hindû. So he preferred to make the present extract, and named it Muntakhab-i-Qâdirî, after the holy saint Shaykh 'Abd-ul-Qâdir Jîlânî, of whom he was a follower.

fol 2ª Begins the preface of Shâh Walî Muhammad

سپاس و ستایش مر حضرت وجود مطلق را که بصور اجناس و انواع تشخیصات علی الدوام موجود و مشهود اوست *

In this, Walî Muhammad says that he has taken utmost care to explain the hidden meanings and the deep sense of those difficult verses of the Masnawî which were not understood and therefore omitted by other commentators

The names of Jamî and Muhammad Ridâ frequently occur in the present work

fol 2ᵇ The commentary begins with the initial line of the Masnawî —

بشنو از نی چون حکایت میکند - معنیش همانست که حضرت مولوی جامی قدس سره نوشته اند که نی را با واصلان کامل و کاملان مکمل که از خود و خلق فانی شده اند *

Written in two different hands
foll 1ᵇ-158ᵇ. Ordinary Indian Nasta'lîq
fol 159ª to the end in Shikast
Dated 11th Shawwâl, A H. 1224

No. 86.

foll 97, lines 11, size 10 × 6 8 × 4½

جواهر مولوی و لالی مثنوی

Jawâhir-i-Maulawî-wa-Laâli-i-Masnawî.

A short selection from the Masnawî

By ابوبکر الشاشی Abû Bakr-Shâshî.

Two persons named زین الدین ابوبکر are mentioned in نفحات and other Tadkiras, but none is called شاشی.

Begins —

الحمد لله حمد الشاکرین و الصلوة علی خیر الذاکرین محمد و آله الطاهرین الطیبین اجمعین بعد ازان می‌گوید شیخ الشیوخ قطب العارفین .... زین الملة و الدین مولانا ابوبکر الشاشی قدس سره *

In the introduction, prefixed by some unknown person it is said that Abû Bakr Shâshî, who is called زین الملة و الدین ابوبکر شاشی, was requested by some of his intimate friends to make a selection from the Masnawî, and to arrange it from the standpoint of the Sûfîs, but out of respect he did not dare do it until, as it is said, he was ordered in one of his dreams by Maulawî Rûmî to do it So he made this extract and divided it into sixty-three chapters, some of which are enumerated in Ethé, India Office Lib Cat, No 1087.

The selection of the Masnawî begins on fol 2ᵇ with the initial line of the first daftar

This copy contains only sixty-one chapters

fol 1ᵃ contains the autograph and seal of Badr-ud-Daulah Shuja'ul-Mulk Muhammad Sa'âdatmand Khân Bahâdur Asad Jang, dated A H 1239

The colophon reads —

تمت تمام شد در بلدهٔ پشاور در دولتخانه میرزا خوشحال بیگ بتاریخ ششم شهر ماه محرم سنه ۱۰۸۹ (شهر محرم) read *

The last folio bears a signet and seal, dated A H 1094, of one محمد مظاهر

Written in fine Nasta'lîq, within gold-coloured borders with two double-page decorated 'unwâns

No. 87.

foll. 270; lines, centre column 21, marginal column 16; size 10¼×6, 6¾×4.

دیوان جلال الدین رومی

Dîwân-i-Jalâl-ud-Dîn-Rûmî.

Usually styled as Dîwân-i-Shams-i-Tabrîz

Begins:—

(?) گیرد ذرها نه آن آفتاب خوش لقا

صد در کی دلربا کاہا نمودش ز ابتدا

Maulawî Rûmî has adopted in the dîwân the takhallus of Shams-i-Tabrîzî after the name of his spiritual guide Shams-ud-Dîn Tabrîz. Hence it is also called Dîwân-i-Shams Tabrîz دیوان شمس تبرز

This copy begins without any preface, and the initial line does not correspond with any of the other copies, some of which have a preface by some anonymous editor who compiled it in Rabî' I, A.H. 817 = A.D. 1414. See Rieu, p. 593; Rieu Supplt., Nos 243-4; Ethé, Bodl. Col 522; Ethé, India Office Lib. Cat., No 1109; G Flugel, I, p. 522, Sprenger, Oude Cat, p 497, Leyden Cat vol ii p 113; Gotha Cat., p. 69; Munich Cat, p. 16, St. Petersburg Cat., p 214, and Hammer Redekunste, p 172. For extracts, see Krafft, p 65. Select poems have been edited, with a translation in German verse by V von Rosenzweig, Vienna, 1838. An edition has been lithographed in Lucknow, 1878, with the title, Dîwân-i-Ḥadrat-i Shams Tabrîz.

The Rubâ'iyât mentioned in other copies are not found in this MS., and a very few Tarkib-bands are found on one or two folios.

Folios are missing after foll 1 and 160.

Written in fine and beautiful Nastâ'lîq within gold and coloured borders, with a single-page decoration in the beginning.

The colophon is dated Sha'bân, A.H. 1017.

Scribe: Majd-ud-Dîn مجد الدین محمد الحسینی الکاشانی.

No. 88.

foll 101, lines 12, size 10¾×8½, 8×5½.

دیوان امامی

The Dîwân of Imâmî.

Beginning —

سحرگه در جهان جان بعون مبدع اشیا

مسافت قطع میکردم ز لا تا حضرت الا

Imâmî, with his full name ابو عبد الله محمد بن ابوبکر عثمان امامی الهروی was originally of Herât, but spent the greater portion of his life in Kirman and Isfahan He was one of the most learned poets of Khurâsân, and the noble Qâdî family of Herât is said to be descended from him He was a contemporary of Shaykh Sa'dî and Khwâjah Majd ud-Dîn Hamgar Daulat Shâh, on the authority of the author of the Nuzhat-ul Qulûb, narrates that the four distinguished scholars, viz Khwâjah Shams-ud-Dîn Muhammad, known as Ṣâḥib-i-Dîwân, Malik Mu'in-ud-Dîn Parwânah (who was the governor of Rûm and died in A H 677 A D 1274, see Rieu p 594), Maulânâ Nûr-ud-Dîn Rasdî and Malik Iftikhâr-ud-Dîn Kirmânî, on consultation with each other, sent a Qit'ah to Majd-i-Hamgar, in which they asked his opinion about the poetical compositions of Imâmî, Sa'dî, and even about his own—

ز شعر تو و سعدی و امامی

کدامین به پسندند اندرین بوم

and Majd-i-Hamgar exaggerated the merits of Imâmî to such a degree that he gave him preference over all, and even over Sa'dî, and decided the question in the following Rubâ'î —

ما گرچه بنطق طوطی خوش نفسیم

بر شکر گفتهای سعدی مگسیم

در شیوهٔ شاعری باجماع امم

هرگز من و سعدی بامامی نرسیم

Imâmî flourished during the time of the Atâbaks of Fârs, to whose praise he addressed several Qasîdas A beautiful Qaṣîdah, which he addressed to his patron, Fakhr ul Mulk is quoted in Daulat Shâh

Imâmî died, according to Taqî Kâshî (Oude Cat., p. 17) and the author of the Ṣuḥuf-i-Ibrâhîm, in A.H 686 = A D. 1277. The author of the Majma'ul-Fuṣaḥâ, vol. i, p. 98, places the poet's death in A.H. 676 = A.D. 1277, while the author of the Miftâḥ-ut-Tawârîkh fixes it in A.H 680 = A D 1281

Notices of Imâmî's life will be found in Makhzan-ul-Ġarâ'ib, fol 14, Yad-i Bayḍâ, fol 8; Mir'ât-ul-Khiyâl, p 50; and Taqî Auḥadî, fol 64 See also Rieu Suppit., No 213, ii, Ethé, Bodl Lib. Cat., No. 676, and Sprenger, Oude Cat, p 439, where other copies of the dîwân are mentioned.

This copy of the dîwân contains Qaṣîdas, Ġazals, Muqaṭṭi'ât and Rubâ'is

The Rubâ'is begin on fol 94ᵃ, as in the Bodl. Lib copy --

گه جان تن و گه تن جانت خوانم
گه آئینهٔ هر دو جهانت خوانم
سر نفس از بدانی از حکمت نفس
در هر نفس انچه خواهی آنت خوانم

The fly leaf bears the signature of H Blochmann, dated 1868, with a note "Copied from the MS. in the A S, Bengal"

Written in a clear Nasta'lîq

No. 89.

foll. 49, lines 17, size $7\frac{3}{4} \times 4\frac{3}{4}$, $5 \times 2\frac{1}{4}$

دیوان عراقی

Dîwân-i-'Irâqî.

Beginning as in Rieu, ii, p 594.--

ای جلالت فرش عزت جاودان انداخته
اوی در میدان وحدت کامران انداخته
رایت مهر جلالت لا یزال افراشته
سایهٔ چتر جلالت جاودان انداخته

Fakhr-ud-Dîn Ibrâhîm bin Shahriyâr 'Irâqî وفخر الدين ابراهيم بن شهريار عراقى, one of the greatest mystic poets of his age, was born in the village Mahal, in the A'lam district of Hamadân (see G Browne's Biographies of Persian Poets, translated from the Târîkh-i-Gûzîdah) At an early age he learned the Qurân by heart, and recited it with such pathos and melody, says Jâmî, that the people of Hamadân were charmed with the sweetness of his voice. He was educated in several well-known madrasahs of his native place, and became a pupil of the great Sûfî, Shihâb-ud-Dîn Suhrawardî, at whose instructions he came to India and settled in Multân under the spiritual care of Shaykh Bahâ-ud-Dîn Zakariyyâ of Multân (d. A H. 666 = A D 1267), who gave his daughter in marriage to 'Irâqî. The issue of the marriage was a son, whom the poet named Kabîr-ud-Dîn. Bahâ-ud-Dîn, on his death-bed, appointed 'Irâqî his successor. After a long sojourn of twenty-five years in India, 'Irâqî proceeded on a pilgrimage to Mecca, and then visited Rûm, where he came in contact with Ṣadr-ud-Dîn Qûniyawî (d A H. 672 = A D 1273) and wrote his well-known Sûfî tract, Lama'ât Here Mu'în-ud-Dîn Parwânah, the governor of Rûm, who died in A H 677 = A D 1278, entertained high regards for 'Irâqî, and is said to have become his disciple From Rûm 'Irâqî travelled to Egypt, where the then reigning king took him as his spiritual guide, and appointed him the Shaykh-ash-Shuyûkh of Egypt Subsequently the poet retired to Damascus, and after staying there for six months, he was joined by his son Kabîr-ud-Dîn, in whose company he passed only a few happy days, and died, according to Târîkh-i-Gûzîdah in the Jabal-us Sâliḥ, in Syria, in A H 686 = A D. 1287 or, according to Nafahât, p 700, on the 8th Dilqa'ad, A H 688 = A D 1289 This is followed by Majâlis-ul-'Ushshâq, fol 108^{a}, Haft Iqlîm Khulâsat-ul-Afkâr, fol 123^{a} Ṣuḥuf-i-Ibrâhîm, fol. 594^{b}, Riyâd-ush Shu'arâ fol 250^{b}, and Mir'ât-ul-Khiyâl, fol 63 Daulat Shâh, p 21 however, places the poet's death in A H 709 = A D. 1309, which is adopted by Taqî Kâshî Oude Cat, p 17, and Taqî Auḥadî, fol 444^{b}

The dîwân consists of Qasîdas, Ġazals, Tarjî'bands, Qiṭ'as, and Masnavîs without any alphabetical order.

fol 1^{b} Qasîdas

fol 8^{b} Tarjî'bands beginning —

الوس تلالات بمدام

ام شموس تهللت لغمام

The burden runs thus:—

که همه اوست هرچه هست یقین

جان و جانان و دلبر و دل و دین

fol 11[b] Ġazals beginning —

مرا از هرچه در عالم رخ دلدار اولی‌تر

نظر چون میکنم باری بروی یار اولی‌تر

fol 14[b] Another series of Tarjî'bands, beginning —

در جام جهان‌نمای اول

شد نقش همه جهان ممثل

The burden runs thus —

می بین رخ جانفزای ساقی

در جام جهان‌نمای باقی

foll. 19[b]–39[a] Ġazals and Qit'as intermixed, beginning —

'عد اطلعت من ميد العراقي

دما لي ام اطار سبع الطدافي

First four of these Ġazals consist of alternate Arabic and Persian verses

fol 39[a] Rubâ'îs, wrongly styled here as Qit'as, beginning —

ای زندگی تن و توانم همه تو

جانی و دلی ای دل و جانم همه تو

fol. 43[a] Marsiyah, or elegy written on the death of Shaykh Bahâ-ud Dîn Zakariyyâ, with the following heading —

این مرثیه‌ایست که شیخ فخر الدین عراقی گفته است در فراق

شیخ خود بعد از وفات شیخ بهاء الدین زکریا رحمة الله علیه *

Beginning —

کارم از دست رفت و دست از کار
دیده بی‌نور ماند و دل بی یار

foll 43ᵇ 49ᵇ Qaṣîdas and Ġazals intermixed
This copy ends with the following line —

عراقی خود ندارد چشم وزنه
رخت خورشید تابان می‌نماید

For other copies, see Sprenger, Oude Cat , p. 440, Rieu, p 593, Ethé Bodl Lib Cat , No 680, Ethé, India Office Lib Cat , No 1116, and Rosen, Persian MSS , pp 203–205
Written in ordinary clear Nasta'lîq
Not dated apparently 17th century

No. 90.

foll 44 lines 16–18 size 8 × 4¾ , 5¾ × 3½

دیوان مجد همگر

The Dîwân of Majd-ud-Dîn Hamgar.

Beginning

کجاست در همه ملک جهان سلیمانی
که مهر دل نسپارد بدست شیطانی

Khwajah Majd-ud-Dîn خواجه مجد الدین هبت الله معروف به مجد همگر, better known as Majd-i-Hamgar, was a contemporary and a fellow citizen of the celebrated Sa'di of Shirâz Besides being recognized as an authority in Persian poetry, he was noted for his eloquence and his caligraphy Majd-ud-Dîn is said to have traced his origin to Nushirwân, and this statement is strongly supported by Daulat Shâh, who says that, owing to his high lineage, the poet was highly respected

by the kings and nobles of his age, and freely associated with them, but the word Hamgar (which generally means a "weaver"), after the name of the poet, throws at least some doubt on the correctness of the statement regarding his origin Taqî Kâshî (Oude Cat., p 17) distinctly designates the poet as Khwâjah Majd-ud-Dîn Hibat-Ullah ibn Hamkar. A grandson of this Majd-ud-Dîn, who transcribed some Rubâ'îs of the poet in A.H 697 – A D 1297 (see Rieu Supplt., No 211, vii), calls himself Ishâq bin Qiwâm Muhammad Hamgar From this we can conclude that Hamgar was the family epithet of the poet.

Majd-ud-Dîn was in high favour with the Atâbak of Fârs, Sa'd bin Abû Bakr bin Zingî, to whom he was a panegyrist After the death of this prince he went to Yazd, and thence to Isfahân, where he was warmly received by the great Sâhib-i-Dîwân Khwâjah Shams-ud-Dîn Muhammad and his son Khwâjah Bahâ-ud-Dîn Majd-ud-Dîn was a constant companion of Bahâ-ud-Dîn. He addressed several panegyric Qasîdas to these Khwâjas, and composed a beautiful elegy on the occasion of Bahâ-ud-Dîn's death.

Âzâd Bilgramî, in his Khazâna-i-'Âmirah, narrates that one day Majd-ud-Dîn, while in the company of Bahâ-ud-Dîn, daringly said that he could finish the "Saljûq Nâmah" in one day.* The poet, kept to his word by Bahâ-ud-Dîn, completed the work within a few hours in A H 669 - A D. 1270, as would appear from the following verses of a Qit'ah (quoted in the Khazâna-i-'Âmirah), which the poet composed to commemorate its completion —

بچند ساعت روزی کم از دو دانگ شبی
کتاب قصهٔ سلجوق نامه کرد تمام
سال ششصد و شصت و نه از حساب عرب
شب دوشنبه و فرخنده سلخ ماه صیام

Except Âzâd, no other biographer mentions any Saljûq Namah composed by this Majd-ud-Dîn One Saljûq Nâmah, composed by Zahîr-ud-Dîn of Nîshâpûr, is mentioned in H Kh vol. iii, p. 606 (See also Rieu, vol ii, p 849*.)

According to Taqî Kâshî (Oude Cat., pp 1, and 478), Majd-ud-Dîn died in A H 686 = A D 1287. See also Eth' Bodl Lib Cat., Nos. 678 and 679, where copies of his diwân are mentioned and Rieu Supplt No. 211, ii, iv and vii.

---

* By this "Saljûq Nâmah" the poet probably meant the big poetical history of the Saljûqî Dynasty composed by Qâni'î, who was living in Qûniyah in A H 672. (See Rieu, ii p 583a.)

Notices on his life will be found in Daulat Shâh, p. 176; Taqî Aubadî, fol 614, Haft Iqlîm fol 65, Riyâd-ush-Shu'arâ, fol. 368 Mir'ât-ul-Khiyal, p 51, Makhzan-ul-Garâ'ib, fol 751, Âtash-Kadah p 390, Majma'-ul-Fusahâ, vol i, pp 594-8

This copy of the diwan contains for the most part Qaṣîdas intermixed with a few Gazals without any alphabetical arrangement The Ruba'is and Qit'as mentioned in Ethé, Bodl Lib, copy No 678 are wanting in this copy

Written in fair Nasta'liq, within gold-ruled borders

Not dated apparently 16th century

No. 91.

foll 281, lines centre column 9; marginal column (double) 21, size 13×8: 8×5.

كليات سعدى

Kulliyât-i-Sa'Dî.

The complete works of Shaykh Musharrif-ud-Dîn Muṣliḥ b. 'Abd Ullah Sa'dî, شيخ مشرف الدين مصلح بن عبد الله سعدى الشيرازى who was born about A H 580 A D 1184 in Shîrâz. He derived his poetical name from the Atâbak of Fârs, Sa'd bin Zingî, d. A H 623 - A D 1226, to whose service his father 'Abd-Ullah is said to have been attached This monarch conceived a great affection for the young Muṣliḥ-ud-Dîn and on the death of the poet's father took him under his care and sent him to the Nizâmiyah Madrasah to prosecute his studies under the guidance of Abul Faraj bin Jauzî, d. A H. 597 = A D 1200 After a careful study of philosophy and religious dogmas, he turned his attention towards Ṣûfism and became the disciple of the celebrated saint Shaykh Shihab-ud-Din 'Umar Suhrawardi, who died in A H 632 A D. 1234

Daulat Shâh, Amîn Razî, and several others assert that Sa'dî was a disciple of Shaykh 'Abdul Qâdir Gîlânî (who died in A.H. 561 - A D 1165), and that the poet accompanied him on his pilgrimage to Mecca But this seems to be erroneous, since Ḥamdullah Mustaufi, in his Târikh-i-Guzidah, written forty years later, assigns the poet's death

to the 17th Dil Ḥajj, A H 690 = A.D. 1291, while Taqî Auḥadî, Jâmî, Amîn Râzî, and many others assert that Sa'dî died in A.H 691, and even if it be granted that the poet lived for 120 years, as asserted by some, the date of his birth would fall 9 or 10 years after the death of 'Abdul Qâdir Gîlânî The above statement seems to have been based on a very common reading of the second story of the second chapter in Gulistân, which runs — عبد القادر گیلانی را رحمة الله علیه دیدم که در حرم کعبه روی بر حصا نهاده همی گفت but on consulting an old and correct copy of the Gulistân, it will be seen that the story runs thus . . . عبد القادر گیلانی را رحمة الله علیه دیدند and not دیدم. Taqî Auḥadî, however, says that Sa'dî was a disciple of شیخ اوحد الدین عبد الله بن ضیاء الدین مسعود بلیانی الکازرونی الفارسی d 673 = A.D 1274 (see Majma'ul Fusaḥâ, p 338), but this is not supported by any other Tadkirah

After completing his studies he went on distant travels, and is said to have visited even India, as mentioned by him in the eighth chapter of the Bûstân :—

بتی دیدم از عاج در سومنات
مرصع چو در جاهلیت منات

Again he goes on to say . —

بهند آمدم بعد ازان رستخیز
وزان جا براه یمن تا حجیز

He went on pilgrimages to Mecca not less than fourteen times, and on most occasions on foot, and is said to have served for a long time as a water-carrier at Jerusalem and in Syria, giving water to travellers and pilgrims. He passed his last days in his native place, Shîrâz, where he died and is buried His tomb is still known as Sa'diyah It is asserted by some that Sa'dî was the first poet who composed Hindustânî verses, and examples of such verses, bearing the poet's name, are also given to us but save and except his travels in India in the course of which he probably acquired some knowledge of that language, there is no substantial evidence to support the assertion

His two masterpieces, the Bûstan and the Gulistan, composed in A H 655 = A D 1257 and A H 656 = A D 1258 respectively, and dedicated to the reigning Atâbak, Abû Bakr b Sa'd b Zangî (A H 623-658 = A.D 1226-1259), have immortalized the poet's name 'Alî b. Aḥmad b Bisutûn was the first man who collected and arranged the works of this most famous of Persian authors

For notices on Sa'dî's life and his works, see Daulat Shâh, Browne's Edn, pp 202-210, Haft Iqlîm, fol 63ᵇ, Taqî Auhadî, fol 290ᵇ Khulaṣat-ul-Afkâr, fol 74ᵇ, Nafaḥât-ul-Uns, Cal Edn, p. 699, Khazâna-i-'Âmirah, fol 185ᵃ, Riyâḍ ush Shu'arâ, fol 166ᵇ, Makhzan-ul-Ġarâ'ib fol 221, Âtash Kadah, p 360, Suḥuf-i-Ibrâhîm, fol 414ᵃ, Nashtar-i Ishq, fol 754, Mir'ât-ul-Khiyâl, Cal Edn, p 61, Ḥabîb-us-Siyar, vol ii, Juz 4, p 130 Majâlis-ul-'Ushshâq, fol 111ᵃ, and Majma'-ul-Fuṣahâ, p 241 For his life and works see also Rieu, pp. 595–608 Sprenger's Oude Cat, p 545, Ethé, Bodl. Lib Cat, Nos 681-748 Ethé, India Office Lib Cat, Nos 1117-1185, W Pertsch, p 88, and Berlin Cat, pp 800 826, G Flugel, vol i, p. 527; Cat. des MSS et Xylographes, p 337 Rosen, Persian MSS, pp 175-202; J Aumer, p 16 Ouseley Biogr Notices, p 5, Wiener Jahrbucher, vol 64 Anzeigeblatt, p 5, and especially Cholmogorole, in the "Gelehrte Denkschriften der Kasaner Universitat," 1865, p 525, and 1867 (reprinted Kasan, 1867), and Dr W Bacher, Sadi-Studien, in "Zeitschrift der D M G" vol 30 pp 81–106, and Sadî's Aphorismen und Sinngedichte, Strassburg, 1879 (with Fleischer's critical remarks in "Zeitschrift der D M G" vol 34, pp. 389–402), compare also F. Néve, Le poete Sadi, Louvain, 1881, and Ethé, Die mystische, didaktische und lyrische Poesie etc der Perser, Hamburg, 1888, pp. 31–37, and Ethé, India Office Cat Nos 117-185, and Encyclopaedia Britannica, Ninth Edn vol. xxi, p 112, etc

The Kulliyât has been printed and lithographed in Calcutta, 1791–1795, by J. H Harrington, in two volumes; in Bombay, A.H 1226 1267, 1280, etc., Dehlî, A H 1269, Cawnpur, A.H. 1280, Lucknow A H 1287, Tabrîz, A H 1257 and 1264; Tehran, A H 1263 and 1268, etc

Contents of the Kulliyât -

A Centre column

fol 4ᵇ Preface of 'Alî b Aḥmad b Abû Naṣr (in some copies Abu Bakr) b Bîsutun, who collected and arranged the ġazals of Sa'dî alphabetically in A H 726 = A D 1325, and subsequently improved the same in A H 734 - A D 1333, with an alphabetical index. See Rieu, p 596

The preface has been translated into English by J H Harrington in the Calcutta Edn, pp 24–26.

The preface در تقریر دیباچه begins —

شکر و سپاس معبودی را جلت قدرته که آفریننده مختارعات عالمیست *

I.

fol. 8^b. First Risâlah

Beginning:—

سپاس بی‌غایت و ستایش بی‌نهایت آفریدگاری را جل جلاله
و عم نواله که از کمال موجودات در دریای وجود *

II

fol 18^a. Second Risâlah (رساله ثانی در مجلس پنجگانه) the five majlis or homilies

Beginning:—

الحمد لله الذی خلق الوجود من عدم
فبدت علی صفحاته انوار اسرار القدم

Ethé, Bodl Lib Cat, No. 681, II, appears to have read the above verse as prose, and his "قبلة" instead of "فَبَدَتْ" in our MS spoils both the meaning and metre The above Qaṣîdah of ten lines contains Arabic and Persian verses alternately, on fol 23^b begins the second majlis (المجلس الثانی)

قال الله تعالی یا ایها الذین آمنوا اتقوا الله ای کسانی که
بوحدانیت حق جل و علا اقرار دارید *

On fol. 31^a is the third majlis (المجلس الثالث), beginning:—

قال رسول الله صلی الله علیه و آله و سلم من اصبح
و همومهم و احد نفاه الله تعالی هموم الدنیا و الآخرة . . . . مهتر
عالم و سید بنی آدم چنین میفرماید که هر کس که بامداد سر
از جامه خواب بر دارد *

On fol 35^b begins the fourth majlis (المجلس الرابع):—

بسم الله الرحمن الرحیم بنام خدایست بخشاینده مهربان که تا
او نخواهد صبا پردهٔ گل نشگافد *

On fol 43b is the fifth and the last majlis (المجلس الخامس) beginning:—

ملکا ما را از همه معاصی نگاهدار توفیق طاعات و عبادات ارزانی کن *

The fifth majlis has been translated into English by J Ross, Bombay Transactions, vol i, pp 146 158

III

fol 58b (رساله در سوال صاحب دیوان). It is styled here again as the first Risâlah (رسالهٔ اول) This Risâlah contains the five questions of Khwâjah Shams ud-Dîn Muhammad Juwaynî Sâhib Dîwân (d A H 683 A D 1284) to Sa'di with the answers of the latter

Beginning

صاحب صاحب قران خواجهٔ زمین و زمان نیکو سیرت و صورت شمس الدنیا و الدین *

It has been translated into English by Harrington, Introduction, pp 14 17, and into German by Graf, Lustgarten, ii, pp 136-142

IV.

fol 62a (رساله در سوال مولانا سعد الدین در عقل و عشق) which is styled here (. . رساله دوم).

Beginning —

سالک راه خدا پادشه ملک سخن
ای ز الفاظ تو آفاق پر از در یتیم

This Risâlah is an answer to a question of Maulanâ Sa'd-ud Dîn

V

fol 67a This is styled as (رساله سیوم در نصیحت ملوک)

Beginning

بسم الله الرحمن الرحیم الحمد لله کما هو حسب الخلایق وحده و الحمد علی نعمه و استراحته *

The text has been edited by Latouche, Zenker, ii, 1848, and by Barle, Vienna, 1856

VI

fol. 78b. Three short tracts as follow —

1 رساله اول رساله سلطان آباقا

Beginning :—

شیخ سعدی رحمة الله علیه فرموده اند که در وقت مراجعت از زیارت کعبه چون بدار الملک تبریز رسیدم *

This tract contains a short description of the poet's interview with Sultan Abâqâ through Khwâjah Shams-ud-Dîn and his advice to the Sultân in the following Qit'ah, fol 80b —

شهی که حفظ رعیت نگاه میدارد
حلال باد خراجش که مزد چوپانیست
وگرنه راعی خلقست زهر و مارش باد
که هرچه میخورد او جزیت مسلمانی است

It is said that the Sultân was so much affected by the above Qit'ah that he could not help shedding tears

It has been translated by Harrington, Introduction, pp 17–19, and by Graf, Lustgarten, vol ii, pp 142–146

2. fol. 81a. دوم حکایت انکیانو

Beginning. —

معلوم شد که خسرو عادل دام دولته عادل تربیت است *

This tract contains much advice given by Sa'dî to Ankiyânû, the Mugal governor of Fars, A.H. 667-670 = A.D. 1268–1272

3. fol. 86a. سیوم حکایت ملک شمس الدین تازی گوی.

Beginning :—

در زمان حکومت ملک عادل مرحوم شمس الدین تازی گوی اسفهسالاران شیراز *

This tract contains an anecdote relating to Sa'dî's remonstrances made to Malik Shams ud-Dîn, the revenue collector of Fars in A.H. 676 = A.D. 1277

Translated into English by Harrington, Introduction, pp. 19–21, and into German by Graf Lustgarten, vol. ii, pp 146–148

VII

fol. 88[b]. گلستان. The Gulistân

Beginning:—

منت خدای را عز و جل که طاعتش موجب قربتست الخ *

The Gulistân was composed in A.H 656 = A.D. 1257

The numerous editions of the Gulistân may be enumerated: Calcutta, 1806 (Persian and English by Fr Gladwin, 2 vols, reprinted London, 1809), 1828 and 1851 (by A. Sprenger), also 1861 (school edition); Bombay, A.H. 1249 and 1844; Lucknow, A.H 1264, 1284 (some with Urdu translation), 1297 (with marginal notes) and 1882, Lahore, 1870, Dehli, 1870, Cawnpore, 1887; Tabriz, 1821, Bulaq, A H. 1249 and 1281; Cairo, A.H 1261; Constantinople 1876; European editions by E. B Eastwick (with vocabulary), Hertford, 1850; by Johnson (also with vocabulary), Hertford, 1863; and by J. T Platts London, 1874. Translations—into French, by A. du Ryer, 1634; by d'Alégre, 1704, by Gaudin, 1789, by Semelet (le Parterre de Fleurs), Paris, 1828 (lithographed), and by C. Defrimery, Paris, 1858, into Latin, by Gentius (Rosarium Politicum, etc.), 1651; second edition, 1655, into German, by Adam Olearius (Persianischer Rosenthal), Schlesswig, 1654; new edition in 1660, etc, by B. Dorn (Drie Lustgange aus Sa'di's Rosenhain), Hamburg, 1827; by Ph Wolff, Stuttgart, 1841, and by K. H Graf, Leipzig, 1846, into English by Fr Gladwin, Calcutta, 1806, and in London, 1833; by Dumoulin, 1807, by James Ross, London, 1823; new edition, 1890; by E. B. Eastwick, Hertford, 1852, new edition London, 1880; by J T. Platts, 1873

VIII

fol. 257[b] کتاب صاحبیه or epigrammatic poems in the form of Muqaṭṭi'ât dedicated to Shams-ud-Dîn Ṣâḥib-Dîwân

Beginning:—

طریق و رسم صاحب دولتانست
که بنوازند مردان نکو را

The initial line of this agrees with that of Ethé's, Bodl. Cat, No. 682, art 18. The prose introduction is wanting here

IX.

fol. 4[b]. بوستان. The Bûstân. Margin column.

Beginning:—

بنام خداوند جان آفرین
حکیم سخن در زبان آفرین

It was composed in A.H. 655.

ز ششصد فزون بود پنجاه و پنج

The text has been printed and lithographed in Calcutta, 1810, 1828 and 1870; Cawnpore, 1832, 1856, Lucknow, 1262, 1263, 1265, 1279 and 1869; Hoogly, A.H. 1264; Lahore, 1863 and 1879; Dehli, 1882, Tabriz, A.H. 1285; best critical edition with Persian commentary by K. H. Graf, Vienna, 1850, another photographed from a MS. by J. T. Platts, annotated and edited by A Rogers, London, 1891. Translated into German by K. H. Graf, Jena, 1850; by Schlechta-Wehrd, Vienna, 1852, and by Fr Ruckert, Leipzig, 1882; into French by Barbier de Meynard, Paris, 1880, into English by H Wilberforce Clarke, London, 1879, and by G S. Davie, M.D., London, 1882. Selections in English, styled "Flowers from the Bustan", Cal 1877, and in S. Robinson's "Persian poetry for English readers" 1883. The Turkish translation has been printed in Constantinople in two volumes, A H. 1288 = A.D. 1871

X

fol 91ª كتاب قصايد عربى . Arabic Qaṣîdas
Beginning:—

حبست بجفنى المدامع لا تجرى الخ *

XI.

fol. 95ᵇ كتاب قصايد فارسى . Persian Qaṣîdas in alphabetical order.

Beginning:—

شکر و سپاس و منت و عزت خدای را
پروردگار خلق و خداوند کبریا

Nineteen of these Qaṣîdas have been edited and translated by K. H. Graf in Zeitschrift der D. M. G, ix, pp 92–135 and xii, pp 82–116

XII.

fol 120[b] كتاب مرثى, or elegies
Beginning:—

دل شكستة كه مرهم نهد دگر دارش
يتيم خستة كه از پاى بر كند خارش

Some select elegies have been edited and published by K H Graf, in Zeitschrift der D M G. vol xv, pp 564-576

XIII

fol 124[b] كتاب ملمعات, or poems with alternate Persian and Arabic verses
Beginning:-

تو چون خلق بزرى و روى بر تابى
ندانمت چه مكافات اين گنه يابى

Compare Ethé's, Bodl Lib No 681, art 10.

XIV

fol 128[b] كتاب ترجيعات or refrain poems.
Beginning - -

اى سرو بلند قامت دوست
وه وه كه شمايلت چه نيكوست

Corresponding to the initial line of Ethé, India Office Lib Cat, No 1117 art 13, with the alteration of the word شمايلت, where it is حمايلت Compare also Ethé, Bodl Lib Cat, No 683 art 14 The usual beginning in other copies, اى زلف تو هر خمخانه كمندى, is found here on fol 131[a] as the beginning of the eleventh poem of the Tarji'ât

XV

fol. 134[b] كتاب طيبات, or pleasant ġazals, in alphabetical order
Beginning —

اول دفتر بنام ايزد دانا
صانع پروردگار حى توانا

Fourteen of these ġazals have been edited and translated by K H Graf, in Zeitschrift der D M G, vol xiii pp 445–467

XVI

fol 203^b كتاب بدايع, or ornate ġazals in alphabetical order

Beginning:—

ايكه انكار كنى عالم درويشان را

تو چه دانى كه چه سامان و سرست ايشان را

agreeing with Ethé, India Office Lib Cat No 1124, art 10, and No 1126, art 12

Ten of these ġazals have been edited and translated by K H Graf, in Zeitschrift der D M G, vol xv, pp 541–554.

XVII.

fol 236^b كتاب خواتيم, or signets, in alphabetical order

Beginning:—

سپاس و حمد بى‌پايان خدا را

كه صنعش در وجود آورد ما را

Seven of these ġazals have been edited and translated by K H Graf, in Zeitschrift der D M G, vol xv, pp 554–564

XVIII

fol 249^b كتاب غزليات قديم Arranged in alphabetical order

Beginning:—

اى يار ناگزير كه دل در هواى تست

جان نيز اگر قبول كنى هم براى تست

This portion begins with the ġazal rhyming in ت and ends with ى.

XIX

fol 254^b. كتاب مقطعات, or fragmentary poems, arranged in alphabetical order

Beginning:—

تو آن نکردی از فعل خیر با من و غیر
که دست فضل کند دامن امید رها

XX

fol 256[b]. کتاب خبیثات و مجلس هزل و مضحکات. Obscene poems and mock homilies, with a short prose introduction in Arabic.

1. خبیثات, or obscene poems

Beginning:—

قال سعدی الزمنی بعض ابنای الملوك ان اصنف لهم الخ *

The first poem begins with the line —

عاری چشم و دل بروی داشت
خاطر اندر کمند موی داشت

Ethé, Bodl Cat, No 681, art 17, has بروی instead of بروی
موی instead of موی, and شکنج instead of کمند.

On fol 258[b] is an obscene story in the form of a Maṣnawî beginning:—

آن شنیدی که در بلاد شمال
بود مردی بخیل صاحب مال

See Ethé Bodl, No 692

2. fol 262[b] Called مجلس اول در هزل

Beginning:—

اللعین الشیطان الخ *

3. fol 265[b] Styled مجلس الثانی بالهزل.

Beginning:—

(حدثنا) شیخ الفسفاس ابو نواس قال اخبرنا ابو شحنة الکوفی *

4 268[b] المضحکات, or comic pieces

Beginning.—

شخصی از فقیهی سوال کرد که مرا أفتانة هست شکسته الخ *

XXI.

fol 269b. رباعيات, or quatrains, in alphabetical order
Beginning:—

هر ساعتم اندرون بجوشد خودرا
آگاهی نیست مردم بیرودرا

XXII

fol. 277b المثنويات من الصاحبيه. Short Magnawî poems from صاحبيه.
Beginning:—

همه را ده چو میدهی مرسوم
نه یکی راغی و دگر محروم

This agrees with the second section of the صاحبيه mentioned in Ethé, Bodl., No 682, art. 18 See also Ethé, India Office Lib. Cat., No 1120, art. 10

XXIII

fol. 280b. كتف مرديات, or detached distichs
Beginning:—

چیزی که برایدت بتوییں از دست
در حق کسی کن که ورا کاری هست

After eleven distichs the manuscript breaks off with the line:—

این طالع من نیست که نزدیک تو باشم
میگویمت از دور پیامی برسانم

This is a beautiful old copy of the Kulliyât, with whole-page miniatures on foll 1b, 2a, and 281a, foll 2b 3a 3b and 4a, full gilt ground, with sumptuous decorations and colours The first two folios contain a table of contents written in white

Foll 6a 16b, 20a 32a, 35a, 38b, 48b, 50b, 63b, 68a 77a 80a, 83a, 87a 103b, 109b, 119b, 121b 129b, 137b 151a, 156a, 163a, 171b, 183b, 187b, 197a, 199b 205a, 209b 224a, 228a, 232b, 236a 241a, 249a, 255b, 267b, and 280b contain smaller size miniatures in the finest Persian style, and

beautifully illuminated headings at the beginning of each book or part, and numerous ornamentations throughout

Written in a beautiful and clear Nasta'lîq

Not dated, apparently 15th century

No. 92.

The same

Another copy of the Kulliyat

After 'Alî bin Aḥmad's preface follow.—

1 fol 2ᵇ (margin) First risâlah beginning as in the preceding copy

2 fol. 4ᵃ. Second risâlah (در مجلس پنجگانه), beginning as usual

3 fol 14ᵃ (margin) Begins the third risâlah (رسالهٔ صاحب دیوان) as in the preceding copy, but without any distinct heading

4 fol 15ᵃ (margin) Without any heading, begins the fourth risâlah known as (عقل و عشق), beginning as in the preceding copy

5. fol 16ᵇ Fifth risâlah (نصیحت الملوک) beginning as in the preceding copy.

6. fol 21ᵇ. Sixth risâlah, containing the usual three single risâlas viz ملک انکیانو ,رسالهٔ سلطان اباقا (on the margin) and حکایت ملک شمس الدین مرحوم on fol 23ᵃ. The beginnings of all these three risâlas agree with those of the preceding copy

7 fol 24ᵇ بوستان.

8 fol 99ᵇ گلستان

9 fol 153ᵇ قصاید عربی. It begins here —

جیب بعصی المدامع لا تجر

فلما طغی الماء استطال علی اسکر

10 fol 160ᵇ قصاید فارسی in alphabetical order, beginning as in the preceding copy

11 fol 183[b] کتاب مراثی, or elegies, and ملمعات, that is poems, with alternate Persian and Arabic verses are intermixed here. It begins here.—

خلیلی الهدی الخی (ابجی) و اصلح
و لیکن من هداه الله اولح

See Ethé Bodl Lib Cat., No 686, art 12 and also Ethé's India Office Lib Cat, No 1117, art 11 The usual initial line of the مراثی, viz دل شکسته که مرهم نهد الخ, is found here on fol 186[a] (margin), and the usual first line of the ملمعات, viz وتو خون خلق ریزی الخ, on fol 184[b]

12 fol 191[b]. ترجیعات.

Beginning:—

ای زلف تو هر خمی کمندی
چشمت نکرشمه چسم بندی

See Ethé's, Bodl Lib Cat, No 681, art 11

13. fol 197[b] کتاب طیبات Alphabetically arranged as in the preceding copy

14. fol 277[b] بدایع

Beginning —

الحمد لله رب العالمین علی *

Compare Ethé's, Bodl Lib Cat No 681 art 13

15 fol 308[b] کتاب خواتیم Beginning as in the preceding copy

16 fol 321[a]. غزلیات قدیم Beginning as in the preceding copy

17. fol 326[a]. صاحبیه

Beginning —

الحمد لله نعمه و أید المرید من درمه *

The initial line of the first poem is —

نگدن ختم رسالت محمد عربی
شفیع نور قیامت محمد عربی

Exactly agreeing with Ethé's, India Office Lib Cat, No 1118, art 14

18 fol 344[b] رباعیات. Beginning as in the preceding copy

19. fol. 352^b. فردیات, alphabetically arranged

Beginning:—

و رب علام صایب بطنه خلا الخ *

See also Ethé, Bodl. Lib. Cat., No. 687, art 24.

20 fol 356^a هزلیات.

The prose introduction and the initial line of the first Masnawî agree with those of the preceding copy.

21. fol. 362^b مقطعات.

Beginning:—

گویند سعدیا بچه بطال ماندهٔ

سخنی مدرکه وجه کفافت معین است

Compare Ethé, Bodl Lib Cat., No. 686, art 19

22 fol 365^b کریما or پند نامه.

Beginning —

کریما ببخشای بر حال ما

که هستم اسیر کمند هوا

This Masnawî poem, regarding the authorship of which there is much dispute, is very seldom found in copies of the Kulliyât It is, however, included in the Calcutta edition of the Kulliyât. The work is ascribed to Sa'dî in Târîkh-i-Muhammadî, written A.H 842 (see Rieu, p 865), but it is not included in Bîsutûn's edition.

The text has been edited in Gladwin's Persian Moonshee (with English translation), 1801, revised edition, by W. C. Smyth, 1840, see also Rousseau, Flowers of Persian Literature, London, 1801, and the Persian Reader, vol. i, Calcutta, 1835, pp. 78–97; Persian and Hindustani, *ib.*, 1829, Persian with Latin translation, by Geitlin, Helsingfors, 1835, Calcutta, A.H. 1242 and 1270 (with Rekhta translation); in the "Persian Primer", 1887; Agra, 1887, Cawnpore, 1888, etc An older English translation, Calcutta, 1788. French translation by Garcin de Tassy, in his "Exposition de la foi musulmane", Paris, 1822, and in the same author's "Allégories, récits poétiques et chants populaires", 2nd edn, Paris, 1876, pp. 197–200. A metrical German translation of select passages is found in the notes to K. H. Graf, Rosengarten, Leipzig, 1846, pp 239, 244, 253, 260, 281, 293 and 279 98 (Ethé, India Office Lib Cat, No. 1127)

23. fol. 369^b مضحکات.

Beginning here.—

اللعین الشیطان الخ *

Compare Ethé's Bodl. Lib. Cat, No. 681, art 18, and Ethé's India Office Lib Cat, No. 1118, art 16

This beautiful MS contains on foll 47ᵇ, 49ᵇ, 55ᵃ, 57ᵇ, 80ᵇ, 83ᵇ, 89ᵇ 91ᵃ, 93ᵃ, 104ᵃ, 106ᵃ, 109ᵃ, 112ᵇ, 115ᵃ, 130ᵃ, 138ᵃ, 141ᵃ, 146ᵃ, 177ᵇ, 180ᵇ, 187ᵃ, 193ᵇ, 203ᵃ, 204ᵇ, 212ᵇ, 221ᵇ, 240ᵇ, 248ᵃ, 253ᵃ, 264ᵇ, 269ᵃ, 288ᵃ and 307ᵃ small miniatures, in fine Cashmere style, within gold borders, illuminated and embellished by arabesque colours throughout, with decorated headings at the beginning of each part

Written in a clear Nasta'lîq, in original Cashmere binding

Not dated, apparently 17th century

No. 93.

foll 92, lines 11, size $6\frac{1}{4} \times 3\frac{1}{2}$, 4×2

شش رسالهٔ سعدی

Shash Risâla-i-Sa'dî.

The six risâlas of Sa'dî, with the usual Bîsutûn's preface at the beginning

Contents —

1. fol 6ᵃ First risâlah (در تقریر دیباچه). Beginning as usual

2 fol 15ᵃ Second risâlah (در مجلس پنجگانه), in five majlis, fol 22ᵃ the second majlis, fol 27ᵇ, third majlis, fol 31ᵇ fourth majlis, and fol 39ᵃ, the fifth majlis.

3 Third risâlah (در سوال صاحب دیوان) Beginning as in the preceding copy

4 fol 57ᵇ. Fourth risâlah (در عقل و عشق). Beginning as in the preceding copy

5 fol 62ᵇ Fifth risâlah (در نصیحت الملوک). Beginning as in the preceding copy

6 fol 83ᵇ Sixth risâlah, subdivided into the usual three ḥikâyât, viz. (a) (سلطان آباقا), (b) fol 86ᵃ (حکایت انکیانو) and (c) fol 90ᵇ (حکایت شمس الدین), wrongly styled here as "رسالهٔ دوم"

instead of "سیوم" The beginnings of all the above three hikâyât exactly agree with those of the preceding copy.

This is one of the most valuable copies in the library, containing the autographs of Shâh Jahân.—

"الحمد لله الذی انزل علی عبده الکتاب حرره شهاب الدین محمد صاحب قران ثانی شاه جهان بخط بافر پسر ملا میر علیست" *

and 'Abd-ur Rahîm dated A H 1019 This is most probably 'Abd-ur Rahîm Khân Khânân, son of Bîrâm Khân, the first prime minister of Akbar

The above autograph suggests that the MS. was transcribed by Bâqar, son of Mîr 'Alî, but the name of the scribe at the end has been tampered with by some mischievous hand and changed to میر علی.

The date has been also changed into A H 944

Written in a beautiful minute and clear Nasta'liq, within gold and coloured borders, with a small decorated heading at the beginning

---

No. 94.

foll 41, lines 19, size $7\frac{3}{4} \times 4\frac{1}{2}$, 6×3

رسالهٔ هفتگانه

Risâla-i-Haftgânah.

Seven risâlas by Sa'dî, wrongly styled on fol 2b as شرح رسالهٔ هفتگانه.

Contents —

fol. 1b Bisutûn s preface

1 fol 2b رسالهٔ اول در تقریر دیباچه.

2. fol 6b. رسالهٔ (دوم) در مجلس پنجگانه - المجلس اول fol. 9a, المجلس الثانی; fol 13a, مجلس الثالث; fol 15a, المجلس الرابع. fol 18a, المجلس الخامس.

3. fol. 23b. (رسالهٔ) سوم در سوال صاحب دیوان

4. fol. 25b رسالهٔ چهارم در عقل و عشق.

5. fol. 27b رسالهٔ پنجم در نصیحت الملوک.

6. fol. 35b. رسالهٔ ششم مشتمل بر سه حکایت اول سلطان آباقا خان.

fol 36b. حکایت دوم تربیت انکیانو.

fol 39b حکایت سیوم ملک شمس الدین تازی.

7. fol. 40b. رسالهٔ هفتم در مجلس هزل.

Written in an ordinary Nasta'lîq, within gold borders

Not dated, apparently 17th century

No. 95.

foll 158, lines 14, size $8\frac{1}{2} \times 5\frac{3}{4}$, $5\frac{3}{4} \times 3$

بوستان

Bûstân.

A very modern copy of the Bûstân, with occasional notes on the margin The headings are in red

Written in clear Nasta'lîq.

Not dated, apparently 18th century

No. 96.

foll 218 lines, centre column 9, marginal column 18, size 10×6¼, 7×4.

گلستان و بوستان

The Gulistân and the Bûstân.

The Gulistan written in the centre of the page, and the Bustan written on the margin The Gulistân ends on fol 207b

Written in fine and clear Nasta'lîq, within gold and coloured borders, with two whole page miniatures at the beginning, and ten small miniatures on foll. 46b, 47a, 75b, 76a, 122b 123a 152b 153a, 170b and 180a, and a double-page faded 'unwân

Not dated, apparently 16th century

Scribe. Hîdâyat Shîrâzî, هدایت شیرازی.

No. 97.

foll 119, lines 15, size 7¼×4½, 5¼×2½.

بوستان

The Bûstân.

An incomplete copy of the Bûstan The margin contains many notes explaining the meanings and derivations of words written in an ordinary hand Spaces for headings are left blank. The MS breaks off with the story beginning with the line:—

شهری در از شام غوغا فتاد

گرفتند پیری مبارک نهاد

Written in fine Nasta'liq

Apparently 16th century.

No. 98.

foll. 21, lines 12; size 11 × 7¼, 7½ × 4½

Selections from the Bûstân.

Beginning with the usual initial line Similar extracts were made by Shâh Qâsim-i-Anwâr (d A H 837 = A D 1433, 1434) Compare Sprenger p 532, Ethé, Bodl, No 743, Rieu, p 635 See also Ethé's India Office Lib Cat, Nos 1148-49

Written in beautiful and bold Nasta'liq, within gold and coloured borders, by Fakhr-ud-Dîn 'Alî b Hâjî Muhammad al Bukhârî, at Gujrât.

Not dated, apparently 16th century

No. 99.

foll 18, lines 13, size 9½ × 6, 5¼ × 3¼

Another selection from the Bûstân, begins with the usual initial line. A splendid copy, with a double-page 'unwân at the beginning and beautiful illumination at the end with ornamented headings at the beginning of each story

Written in exquisitely minute Nasta'liq, within gold and coloured borders Probably by Mîr 'Imâd, the famous caligrapher who died in A H 1024

No. 100.

foll 94, lines 15, size $8\frac{1}{2} \times 5\frac{1}{2}$, $6\frac{1}{4} \times 2\frac{3}{4}$

شرح بوستان

Sharh-i-Bûstân.

A commentary on the difficult verses of the Bûstân.

Begins —

ربنا لا تواخذنا ان نسینا او اخطانا و صل علی سلك الخ

میگوید بعجز و نادانی در فهم الفاظ و درک معانی عبد الواسع هانسوی

که اگرچه الخ *

By 'Abdul Wâsi' Hânsawî, عبد الواسع هانسوی, the author of the Ġarâ ib-ul Luġât, a glossary of Hindî words with Persian explanations, which was improved and re-edited by Sirâj-ud-Dîn 'Alî Ârzû, and of a Persian Grammar, printed 1851 in Cawnpûr See Rieu, p 1096[b].

For other copies see Sprenger Oude Cat, p. 552, Ethé's India Office Lib Cat, No 1150, and Cambridge University Lib Cat, p 334.

On fol 2[a], l 11, begins the commentary on the Introduction, بنام جهاندار جان آفرین ; on fol 2[b] the commentator says that in an old and correct copy of the Bûstân, dated A H 700, the initial line runs thus --

بنام خدائی که جان آفرید

بحکمت سخن برزبان آفرید

Chapter I, on fol 12[b], II, on fol 36[b], III, on fol 48[a], IV, on fol 59[a] V on fol 71[a], VI, on fol. 77[a], VII, on fol. 80[b] After this, contents run without any marked separation of the chapters

The colophon runs thus.—

تمام شد کتاب شرح بوستان .... بتاریخ پنجم شهر جمادی الثانی

در هنگامه افغان ابدالی *

A red note on the right margin, كاتبه مولوی شیخ پیر محمد.
Written in a careless Nasta'lîq hand
Apparently 12th century A H

No. 101.

foll 123; line 15, size 7×4¾, 5×2½

The same

Another copy of 'Abdul Wâsi''s commentary on the Bûstân, beginning as in the preceding copy

The MS is much damaged and wormed throughout

Scribe: Muhammad Ṣâdiq, محمد صادق.

Dated Shâhjahânâbâd, the 21st Dîqa'd, A H 1203

A note at the end says that the copy was made by the order of Mahârâjah Jît Singh Bahâdur

Written in a clear Nasta'lîq

No. 102.

foll 100, lines 14, size 11×7, 6¼×3¾

گلستان

Gulistân.

This valuable and the oldest of all the copies of the Gulistân in this library, written in a very beautiful minute Nasta'lîq, on various coloured and gold-sprinkled papers, is due to the penmanship of a good caligraphist of Shîrâz, who calls himself Muhammad al-Qiwâm al-Shîrâzî, محمد القوام الشیرازی.

Dated Rabî' II, A.H 990

Rieu, p 602, No 2951, mentions a copy of the Gulistân and Bûstân, bound together, written by the same caligrapher

Our copy is written within gold lines, with two illuminated whole-page 'unwâns at the beginning

No. 103.

foll 125, lines 12, size 8 × 4¾, 5¼ × 3

The same

This fine copy is in the handwriting of the famous caligrapher, Hidâyat Ullah Zarrîn Raqam, هدايت الله زرين رقم, of Shîrâz It contains a copy of a colophon found also in Rieu, p. 605

The colophon runs thus —

تم الكتاب بحمد الله عز و جل و هى النسخة الاولة بخط المصنف عفا الله تعالى عنه يوم السدس فى العشر الاخير من محرم سنة ثنين و ستين و ستماية يوم فتح شيراز انتقال الملك من آل سلغر الى غيرهم *

Our copy is dated A H 1115

Written in a beautiful clear Nasta'liq

No. 104.

foll 68 lines 15, size 9¼ × 5¼ 6¼ × 3½

The same

Another fine copy of the Gulistân, written in a beautiful minute Nasta'liq, with fairly decorated margins and 'unwân at the beginning, with gold-ruled and coloured borders The last two folios are written in the same hand in fine Nîm Shikastah

It is dated A H 1141

Copyist, رام نراين پندت .

No. 105.

foll 78, lines 16–18 size 12½ × 8½, 8¾ × 5¼

The same

Another copy of the Gulistân, showing the specimen of a beautiful firm Shikastah hand Written diagonally almost throughout within black-painted margins Notwithstanding the thickness of the paper the margins are wormed throughout, but the body is quite safe One side of all the folios has been left blank throughout

Dated the 16th Dil-Ḥajj, A H 1208

Copyist. حیات علی

No. 106.

foll 172, lines 11, size 8¼ × 5¼, 6 × 3½

The same

Another copy of the Gulistân

Written in an ordinary clear Nasta'liq with scanty notes at the beginning The damages throughout are pasted over with paper, and care has been taken to preserve the MS

It is dated the 25th Muḥarram of the 8th year of Muhammad Shâh's reign

Copyist· محمد علی ابن رزین رقم

No. 107.

foll 278, lines 19, size $7\frac{1}{2} \times 4\frac{3}{4}$, $5\frac{1}{4} \times 2\frac{1}{2}$

An Arabic Commentary on the Gulistân.

By Surûrî, سروری.

Beginning —

الحمد لله الذی جعلنی من علماء البیان و المعانی *

An autograph copy of Surûrî's valuable commentary on the Gulistan of Sa'dî

Muslih-ud-Dîn Mustafâ b Sha'bân, مصلح الدین مصطفی بن شعبان, poetically known as Sururî, flourished during the reign of Sultân Sulaymân and was appointed as a tutor to his son, Prince Mustafa, who was put to death by his father in A H 960 = A D 1552 Besides this commentary, he has left commentaries on the Masnawî the Bûstan, the Diwan of Hâfiz, and the Shabastan-i-Khayâl Surûri died in A H 969 A D 1561, at the age of seventy-two See H aj Kh, vol v, p 230 See also Rieu, p 606ᵃ

In the preface the commentator says that he wrote this commentary for the use of his pupil, the above-named prince, and completed it, as he says in the conclusion, in Âmasiyah at the end of Rabî' II, A H 957 = A D 1550 fol 28ᵃ, Chapter I, II, on fol 97ᵇ, III, on fol 140ᵇ IV, on fol 171ᵇ V on fol 178ᵃ VI, on fol 208ᵃ VII, on fol 215ᵇ, VIII, on fol 247ᵇ

See Sprenger, Oude Catalogue, p 549 G Flugel, p 539 Ethé's Bodl Lib Cat No 721 the St Petersburg Cat, p 343 and Rieu, p 606ᵃ

Notes and corrections on the margins in Sururî's hand are not infrequent

The text explained is lined with red ink The commentator concludes the copy with the following statement —

تم شرح گلستان فی آخر ربیع الاخر سنة سبع و خمسین و تسعمایة فی البلدة اماسیة حمیت عن البلیة و تم کتابته فی اواخر ذی القعدة سنة احدی و ستین و تسعمایه کتبه الشارح الفقیر سروری اغ *

Written in a learned Naskhi hand, within red borders with a small decorated 'unwân, in A H 961, i e just eight years before his death

---

No. 108.

foll 169, lines 21, size 10¾ 6, 7¾ 3¾

نورستان

Nûrastân.

Another autograph copy of a commentary on Sa'dî's Gulistân

Begins:—

سپاس بی‌قیاس مر داوری را که خلاصهٔ طینت انسان را مشعوف حکمت عملی و علم اخلاق داشته و خلعت خلقت ایمان مر دلی عروان‌رسا ساخته *

In the preface the commentator who calls himself Muhammad Wâsil Kurdî Sâlârî, محمد واصل کوردی سالاری, says that he composed this work during the reign of Bahâdur Shâh (d A H 1124 A D. 1712) the second son of the Emperor 'Alamgîr I, and dedicated the preface to the said prince On foll. 3ª-3ᵇ, the commentator gives a short account of Sa'dî's life after which he begins the commentary by introducing the text by the word, قوله —

منت مر خدا را .... المنت بکسر میم و تشدید نون عد المنعم انعم علی المنعم یعنی شمار کردن منعم نعمتهای خود را بر نعمت داده شده الخ *

Chapter I, on fol 24ᵇ, II, on fol 53ª III, on fol 77ᵇ, IV, on fol 100ª, V, on fol 105ª; VI, on fol 125ª, VII, on fol 130ª, VIII, on fol. 134ª.

The following subscription and the date of the MS. prove that it is an autograph copy

چون کتاب گلستان که معدن وعظ و نصایح .... بود بداد علیه
بندهٔ گناهگار .... محمد واصل کوردی سالاری در تحریر شرح
گلستان .... بتاریخ چهاردهم شهر ذی حجه الحرام سنه ۱۱۰۵
یکهزار یکصد و پنج هجریه مقدسه مطابق سنه سی و هشت جلوس
عدالت مانوس اورنگ شاه عالمگیر بهادر غازی .... در بلدهٔ متبرکه
شاه جهان‌آباد بدست یاری قلم شکسته رقم این ذرهٔ مقدار صورت
اتمام و اختتام یافت *

Written in a learned Nasta'liq hand, within coloured borders

— — — — —

No. 109.

foll 111, lines 17, size 8½ × 6, 6 × 3½

Another Commentary on the Gulistân.

Begins.—

منت بی منتها باعادی را سزد که غنچه دل تنگ آدم در
صحن گلستان علم الانسان ما لم یعلم شگفانیده نسیم عنبر شمیم
لطف عمیم اوست *

In the preface the commentator who calls himself Khwâjah Faqir Ullah of Itâwah, says that, among others, he was one of the pupils of a certain Shaykh Muhammad 'Azim Qurayshî. One day his fellow-students asked their venerable teacher to write a commentary on the Gulistân, which was their text, saying that 'Abdur Rasûl's commentary on the same which was then current in the country, was not satisfactory. So he was entrusted with the work, and completed it within less than two months in A.H. 1155 = A.D. 1742, in the 25th year of Muhammad Shâh's reign

On fol 2^b^ the commentator enumerates a number of Arabic and Persian lexicons on which he has based the work, such as —

موید الفضلا	شرفنامه
فرهنگ جهانگیری	صراح
زبدة الفواید	and
لطایف اللغات	تاج الطالبین
کنز اللغات	

On fol 3^a^ begins the commentary —

منت مر خدای را . . . منت بالکسر و تشدید نون سپاس کردن در نعمت رسان بمقابله شکر تضرع و لفظ مر که میان در کلمه واقع شده برای زینت کلام است *

On fol 20^b^, chap I II, on fol 47^b^, III, on fol 67^b^, IV, on fol 78^a^, V on fol 81^a^, VI, on fol 94^b^, VII, on fol. 98^b^ and VIII, on fol 107^a^

The text is represented by the letter م (for متن), and the commentary by ش (for شرح) in red

Written in a modern clear Nasta'liq dated the 21st Dil-Hajj, A H 1260.

Copyist قاسم علی خان عارپپوری .

No. 110.

foll 295, lines 21 size 12; 7½, 8¼ × 4¼

بہار باران

Bahâr-i-Bârân.

A very useful and exhaustive commentary on the Gulistân, by Muhammad Giyâs-ud-Dîn of Râmpur, محمد غیاث الدین بن جلال الدین بن شرف الدین رامپوری .

Beginning :—

گلچینی گلستان حمد سبحان نه یارای دهان بیان انسان سراپا نسیان و ثمر اوشانی بستان الخ *

In the preface the commentator, after highly praising the Nawâb of Tonk, Muḥammad Wazîr Khân, better known as Wazîr-ud-Daulah (d A H 1281 A.D 1864), the son of the Pindârî chief Nawâb Amîr Khân states that, after composing his well-known Persian lexicon, the Giyâs-ul-Lugât, which he completed in A.H 1242 A D 1826 (see Rieu, p 504), and after writing his commentaries on the Sikandar Namah, and on the Qaṣîdas of Badr-i-Shâsh, some of his friends, and particularly his son, Muḥammad Qamar ud-Dîn, prevailed upon him to write an exhaustive but easy commentary on Sa'dî s Gulistân So, having obtained a very old and correct copy of the Gulistân from a certain Maulawî Muḥammad Makhdum at Lucknow, which was dated A.H 753 and written in Kirmân, he wrote the present commentary after carefully studying the following commentaries on the text —

شکرستان شرح ملا محمد سعید -

خیابان شرح سراج الدین علی خان -

شرح مدر نور الله احراری -

بهار عمر شرح مولوی عبد الحی عادل -

شرح عطاء الله لاهوری -

شرح عبد الرسول -

بهارستان شرح عبد الغنی -

شرح ولی محمد مرشدآبادی -

and

سرح سروری کاشانی -

The commentator further states that, as his chief object was to make it easier than all other existing commentaries, he has taken pains in explaining those phrases and verses which look easy and have not been noticed and explained by other commentators In the conclusion it is stated that the work was completed in A H 1259 - A D 1843, and that Munshi Chhedâ Lâl composed the following versified chronogram for the date of its completion.—

بنام ایرد عجب شرح گلستان

Other chronograms are —

مستجمع الدرایت

تحقیقات مفصل

ریاض الفوایدن

and

مجمت سقم گلستان

The metre of all the Arabic verses and most of the Persian verses is scanned The commentator has taken great care in giving throughout the philology of words and in parsing words and analysing sentences in many places In most places possible objections are raised, and then explained in the form of question and answer

The text is introduced by the word قوله .

The commentary itself begins thus on fol 3[b] --

مدح مر خدای را . . . وبعد است - مدح دو معنی دارد

اول آنکه احسان خود کسی را یاد دادن بجهت اثبات بزرگی خود

دوم احسان کسی را اقرار نمودن *

Chapter I begins on fol 3[b]
Chapter II, fol 95[a]
Chapter III fol 142[b]
Chapter IV, fol 156[a]
Chapter V, fol 178[b]
Chapter VI, fol 221[a]
Chapter VII, fol 229[a]
Chapter VIII, fol 262[a]
Written in an ordinary clear Nasta'liq within coloured borders
Not dated, apparently 18th century

No. 111.

foll 18 lines 15, size $9 \times 5\frac{3}{4}$, $6\frac{3}{4} \times 3\frac{3}{4}$

فرهنگ گلستان

Farhang-i-Gulistân.

A short glossary on Sa'di's Gulistan by one Hamîd bin 'Abd Ullah al-Mûsawî حميد بن عبد الله الموسوى .

Dr Ethé, India Office Lib Cat, No 1182, reads the author as Junayd bin 'Abd Ullah.

Begins —

الحمد لله على نعمائه و الصلوة على نبيه و السلام على اصحابه *

Besides giving the meanings of numerous single words which are alphabetically arranged, the author paraphrases the Arabic and Persian verses, quotations from the Quran, the traditions of the Prophet, and the sayings of the great men used by Sa'dî in the Gulistân

It is divided into three Qisms --

قسم اول در اشعار عربى و بعضى فارسى begins on fol 1[b]

قسم دوم در بيان معانى و بعضى مركبات الفاظ كلام ربانى و احاديث نبوى و اقوال الاكابر begins on fol 7[a]

قسم سوم در لغات مفردات بر ترتيب حروف تهجى begins on fol 8[b] with the word استسقا , and ends with يافتن

Written in an ordinary Nasta liq

Not dated apparently 18th century

No. 112.

foll 14; lines 9, size $8 \times 4\frac{3}{4}$, 6×3.

Karîmâ.

Another very beautiful copy of the Karîmâ, written by the famous caligrapher Âġâ Mirzâ (for life, see No 72 above)

Written in beautiful bold Nasta'lîq, within gold lines and borders.

Dated A H 1233

No. 113.

foll 25 lines 8, size $8 \times 4\frac{3}{4}$, $6 \times 3\frac{1}{2}$

The same

Another copy of the Karîmâ, with richly illuminated two whole page 'unwâns at the beginning, and fairly decorated with gold floral squares throughout

Written in an ordinary bold Nasta'lîq during the time of Wajid 'Ali Shâh (the late King of Oudh)

Dated A H 1263

No. 114.

foll 12, lines 8, size 9¾ × 6¼, 7¾ × 4¼

هفت بند کاشی

Haftband-i-Kâshî.

The seven stanzas of Kâshî

Beginning of the first stanza —

السلام ای سایهٔ ذات خورشید رب العالمین
آسمان عز و تمکین آفتاب داد و دین
مفتی هر چار دفتر خواجهٔ هر هشت خلد
داور هر شش جهت اعظم امیر المومنین

The poem ends with the following line —

زایران حضرتت را بر در خلد برین
میرسد آواز طبتم فادخلوها خالدین

Maulana Kamal-ud Din Hasan [or according to some Muhsin] Kâshî مولانا کمال الدین حسن کاشی, was born and brought up in Âmul, but his ancestors belonged to a noble family in Kâshân, as the poet himself says —

مسکن کاشی اگر در خطهٔ آمل بود
لیکن از جد و پدر مسکن بکاشان میرسد

and hence he adopted the poetical title of Kashi He flourished during the time of Sultan Muhammad Khudâbandah, surnamed Sultân Uljâitû Khân, who succeeded his brother Gazân Khan to the throne of Persia in A H 703 A D 1303 and died in A H 716 - A D 1316 This Uljâitû Khân is said to have been the first monarch of Persia who proclaimed himself of the Shî'ah sect He gave a public proof of his faith by causing the names of the twelve Imâms of the Shî'as to be engraved on all the money which he coined Kâshî enjoys the celebrity of being one of the best panegyrists to 'Alî and the Imâms, and enjoys

the unique distinction among poets in never having addressed a single verse to any king or noble. According to Taqî Kâshî, Oude Cat., p. 18, No. 63, Kâshî died in A.H. 710 = A.D. 1310. Amîn Râzî, the author of the Haft Iqlîm, states that Kâshî also left a dîwan consisting of ġazals and qaṣîdas. Taqî Kâshî has seen six thousand verses of this celebrated poet. Dr Sprenger, p. 457, notices the following three commentaries on this poem.—(1) معدن الرضا. (2) اعجاز اسدی by محمد علی بن محمد صادق حسنی نیشاپوری dedicated to Nawâb Shujâ-ud-Daulah Muḥammad Khân Asad Jang (3) A commentary written under Ġâzî-ud Dîn Haydar (d. A.H. 1242 = A.D. 1826). For notices on the poet's life, see Sprenger, Oude Cat. p. 457, Daulat Shâh, p. 296, and Riyâd-ush-Shu'arâ, fol. 345. The poem has been lithographed with glosses in Sultânî Press, Lucknow.

This rare and splendid copy is written in a beautiful, bold Nasta'lîq, on full page gilt ground, within gold floral borders. A fine specimen of calligraphy.

Dated A.H. 1200.

Scribe. محمد علی اعجاز رقم.

No. 115.

foll. 12, lines 8, size $7\frac{3}{4} \times 4\frac{3}{4}$; $6 \times 3\frac{1}{4}$.

The same.

Another beautiful copy of the Haftband of Kâshî.

Beginning as in the preceding.

Written in a fine Nasta'lîq within gold and coloured floral designed borders, with a beautifully illuminated 'unwân.

Folios 1, 3 and 12, the last of which is dated A.H. 1263, have been added by a modern hand.

The following note on an extra folio at the beginning, with the crest of Nasîr-ud-Dîn Haydar, King of Oudh (A.H. 1243–1253 = A.D. 1827–1837), shows that the MS. belonged to the Imperial Library in A.H. 1250.

در عهد کرامت مهد حضرت اقدس و اعلی ابو النصر قطب الدین

سلیمان جاه نوشیروان زمان سلطان عادل نصیر الدین حیدر بادشاه

اودھ غازی خلد اللّٰه ملکه و سلطنته سنه ۱۲۵۰ در بیت السلطنت لکھنو
پسند حضرت ظل الهی و داخل کتابخانه بادشاهی گردید همایون
و مبارکباد *

No. 116.

foll 24, lines 8, size $14\frac{3}{4} \times 9\frac{1}{4}$. $7\frac{3}{4} \times 4$.

The same

Another splendid copy of the same, beginning as usual

Written in an elegant bold Nasta'liq, within gold and coloured borders

This beautiful and neat copy was written for the founder of this Library by one Muhammad Raḍî ud-Dîn The scribe, a good caligrapher as well as a learned Oriental scholar, belonged to a respectable family of Dehli and died about A D 1896

The colophon, dated A H 1304, runs thus —

الحمد لله .... که این نسخهٔ هفت بند کاشی بتاریخ هفتم
شهر جمادی الاول در سنه ۱۳۰۴ یکهزار و سه صد و چهار هجرة القدسیه
حسب فرمایش ستوده صفات .... خان بهادر مولوی خدا بخش
خان صاحب ابن مولوی محمد بخش خان مرحوم بید مسکین
محمد رضی الدین عفر الله .... در بلدهٔ بانکی پور صورت اختتام یافت *

No. 117.

foll. 66 lines 11, size $7\frac{1}{2} \times 5\frac{3}{4}$, $5 \times 2\frac{3}{4}$

زاد المسافرین

Zâd-ul-Musâfirîn.

The provisions for travellers on the mystic road A Sûfistic Maṡnawî poem in imitation of the Ḥadîqah of Sanâ'î

By Amîr Ḥusaynî Sâdât

Beginning —

ای برتر ازان همه که گفتند

اانکه پدید یا نهفتند

Amîr Rukn-ud-Dîn (or Kabîr-ud-Dîn) Husayn bin 'Alim (or Ġânim, as Ḥ. Kh ni, p 528, reads) bin Abil Ḥasan (or Ḥusayn) al-Ḥusaynî رکن الدین حسین بن عالم بن ابی الحسن الحسینی, generally called فخر السادات and known by the name of امیر حسینی سادات, was born in A H 671 = A D 1272 according to his own statement in the last Faṣl of his نزهة الارواح, where he says that he was then forty years old when he completed that book in A H 711 = A D 1311 According to Natahât, p 705, he was originally from Guzîv a village in the country of Ġur, but he settled and spent almost his whole life in Herât He was a great traveller and a renowned Sûfî poet According to a good many authorities he was a disciple of Shaykh Rukn-ud-Dîn Abul Fatḥ (d A H. 735 = A D. 1335), the son and disciple of Shaykh Ṣadr-ud-Dîn Muḥammad (d A H 684 = A D 1286) and grandson of Shaykh Bahâ-ud-Dîn Zakariyya, of Multân (d A H 666 = A D 1267), according to others he was a disciple of Bahâ ud-Dîn Zakariyya himself, while some, including Âdur in his Âtash Kadah, p 121, call him a disciple of Shihâb-ud-Dîn 'Umar Suhrawardî (d. A H 632 = A D 1234) But if the date of the poet's birth, i e A H 671, fixed above, can be relied upon, most of the above statements regarding his discipleship are disproved, and we can safely conclude that he was a disciple of the above-mentioned Shaykh Rukn-ud-Dîn Abul Fatḥ, who died in A H 735 = A D 1335 Ḥusaynî came to Multân, and after staying there for some time went to Herât, where he came in contact with Fakhr-ud-Dîn 'Iraqî (see No 89 *supra*) and Auḥad-ud-Dîn Kirmânî (mentioned later on) and spent there his last days

According to Taqi Auhadi, fol 208[b] and Daulat Shah, p. 222, Husayni died in A H 719 = A D 1319, Nafahat, p 705, H Kh., vol. iii, p 528 and Majalis ul-'Ushshaq, fol 114[a], give A H 718 = A D 1318, Habib us-Siyar, vol iii Juz 2, p 74, gives A H 717 = A D. 1317, while the author of the Suhuf-i-Ibrahim, fol 225[a], places the poet's death in A H 716 = A D 1316

But all these statements seem to be wrong, since the concluding line of the present Masnawi gives the date of its completion A H 729 = A D 1328

در هفتصد و بست و نه ز هجرت

گشتست این کتاب تمت

The date is also found in the copy mentioned in Sprenger, Oude Cat p 430, and in Ethé India Office Lib Cat, No 1834 But Ethé, India Office Lib Cat Nos 1832 and 1833, gives A H 720 = A D 1320

در هفتصد و بست ده ز هجرت

Besides the present poem and a diwan, he has left several Ṣûfî works in prose and verse, such as كنز الرموز (vide infra), نزهة الارواح (see Ethé India Office Lib Cat, No 182), روح الارواح ; صراط مستقيم ; طرب المجالس (see Ethe, India Office Lib Cat, No 1829) Dr Rieu in his Persian Cat p 608, calls it طرب المجالس instead of طرب المجالس , سى نامه and قلندر نامه (Rieu, p 774[a])

The present poem is divided into eight maqâlas enumerated in Ethé, India Office Lib Cat, No 1832, see also Ethé Bodl Lib Cat No 1259 Rieu, p 608, Sprenger, Oude Cat, p. 430, W. Pertsch p 10 Cat Codd Or Lugd, Bat II, p 116, Cat des MSS et Xylogr pp 356 and 138, see also H Kh., vol iii, p 528

The present MS is wormed out in many places

Written in a firm Nasta'liq

Not dated apparently 18th century

No. 118.

foll 44, lines 11, size 7½ × 4½, 5½ × 3

The same

Another copy of the Zâd-ul-Musâfirîn, beginning as above.

This copy contains less anecdotes than the preceding one, and the verses do not very often agree in their arrangement with the above copy The last verse, giving the date of its composition is not found here

foll 7ᵇ, 10ᵃ, 17ᵃ 19ᵃ, 23ᵇ, 25ᵃ 40ᵇ and 41ᵇ contain ordinary coloured illustrations

Written in a modern clear Nasta'liq, within gold and coloured borders, with a small decorated heading at the beginning.

Not dated, apparently 19th century

No. 119.

foll. 36, lines 14, size 6 × 3, 4½ × 2¼

كنز الرموز

Kanz-ur-Rumûz.

The Treasure of Secrets

Another Sûfic Masnawî by the same Fakhr-us-Sadât Amîr Husaynî. Beginning :—

بار ضعم را هوای دیگر است

بلبل جان را نوای دیگر است

After praising God and the prophet, the poet devotes several Qasîdas to Shihâb-ud-Dîn Suhrawardî, Shaykh Baha-ud-Dîn Zakariyyâ, Shaykh Sadr-ud-Dîn, and Amîr Kabîr Nûr Ullah. The poet then proceeds to

explain the duties of Islâm from a Ṣûfic point of view under the following headings —

فی بیان الاسلام و التسلیم	مقام شکر
فی بیان کلمه شهادة	فی شرح التوکل
فی شرح الصلوة	در مقام رضا
فی شرح الزکوة	در بیان تلوین و تمکین
فی شرح الصوم	در بیان غیبت و حضور
فی شرح الحج	در بیان سماع
فی شرح العلم	در بیان قبض و بسط
فی شرح التوحید	در بیان فنا و بقا
فی شرح المعرفة	در بیان جمع و تفرقه
فی بیان النفس	در بیان تجلی و اشتهاد
فی شرح القلب	در بیان تجرید
فی شرح الروح	در بیان وجد وجود
فی بیان العقل	در بیان شکر
فی شرح التصوف	در بیان محو و اثبات
در بیان مقامات	در بیان وقت
مقام توبه	در بیان احوال
در مقام ورع گوید	در بیان محبت گوید
فی شرح الزهد	در بیان انس گوید
فی شرح الصبر	and
در مقام فقر	در بیان قرب گوید

The MS. ends with an epilogue در ختم کتاب گوید, with the following last line —

طول و عرضی خواستم این نامه را
مصلحت (?) شکستم خامه را

The title of the poem occurs on fol. 7[b] —

هرچه طبعم را خرد پیغام کرد
پیر ما کنز الرموزش نام کرد

For other copies, see Ethé, Bodl Lib Cat, No 1258, Ethé, India Office Lib. Cat, Nos 1830 and 1831, Sprenger, Oude Cat, p 431, Krafft, p 66, W Pertsch, p 12, Rieu, p 845, etc See also H Kh, vol v, p 254.

Written in a fine minute Nasta'liq, within gold and coloured borders, with a double page 'unwân at the beginning

Not dated, apparently 16th century

No. 120.

foll 71, lines 7, size 9½ × 6, 7 × 4.

The same

Another copy of the Kanz-ur-Rumûz, beginning as above

This copy is written in a fine bold Nasta'liq, between double gold lines, within gold and coloured borders, with a double-page 'unwân in the beginning, and with headings written on gold ground throughout The contents of the book are annexed at the end in the same hand

Not dated, probably 17th century

No. 121.

foll. 39, lines 12, size 9 × 5½, 5¾ × 3¼

گلشن راز

Gulshan-i-Râz ;

OR

The Rose-Garden of Mystery.

The well known mystic Maşnawî, composed in answer to fifteen metaphysical questions propounded by Amîr Ḥusaynî Sadât (see No. 117 *supra*).

By Shaykh Maḥmud Shabistari.

Beginning :—

بنام آنکه جان را فکرت آموخت
چراغ دل بنور جان برافروخت

Shaykh Maḥmud Shabistari or Chabistari, whose full name was سعد الدين محمود بن عبد الكريم بن يحيى التبريزي الشبستري, was born in Shabistar, a village at eight farsangs from Tabrîz, during or about the reign of Hulagu Khan (A.H. 651–663 = A.D. 1256–1264). According to the prologue in this copy the poet received some questions in the month of Shawwal, A.H. 700 = A.D. 1300, from a certain person of Khurasan, and in answer to them he composed the present poem :—

گذشته هفت ماه از هفتصد سال
ز هجرت ناگهان در ماه شوال

But all other copies, noticed in the catalogues mentioned below and the Mafatiḥ-ul-I'jâz, a commentary on the poem mentioned hereafter, correctly give A.H. 717 = A.D. 1317 instead of A.H. 700. It is also stated in this prologue that the poet had composed several works in prose before this, and that this was his first poetical composition which he wrote in the Maşnawî style.

Jâmî, in his Nafaḥât, p. 705, says that the propounder of these questions was the celebrated Amîr Husaynî Sâdât (see No. 117 above) Taqî Auḥadî, in his 'Urafât, fol. 657ᵇ, supports Jâmî's statement, and adds that the questions were seventeen in number; but according to our copy of the poem and its commentary, mentioned in the following number, the questions were not more than fifteen

According to the authors of the Majâlis-ul-'Ushshâq, fol 115ᵃ, Haft Iqlîm, fol 327ᵃ, and Riyâḍ-ush-Shu'arâ, fol 370ᵃ, the poet died in A H 720 = A D 1320.

E H Whinfield, in his learned introduction to the Gulshan-i-Râz, in which he has made an ingenious attempt to compare Oriental and European mysticism and to explain the pantheism of the Ṣûfis as expounded in this poem, expresses his regret at not finding sufficient materials for the biographical account of the poet, and accepts the above date of the poet's demise Taqî Auḥadî fol 657ᵇ, stands alone in placing the poet's death in A H 708 A D 1308

Besides the Gulshan-i-Râz, Maḥmûd Shabistarî has left three Ṣûfistic prose treatises, viz — حق اليقين فى معرفت رب العالمين (see Rieu, ii, p 822ᵇ, Ethé, Bodl Lib Cat, No 1298, Art. 6, Mélanges Asiat, v p 229, and H Kh, vol iii, p 79), سعادت نامه (see Rieu, p 871ᵇ, and H Kh, iii, p 598), and رسالهٔ شاهد

For other copies of the Gulshan-i-Râz and notices on the poet's life, see Rieu ii, p 608, Ethé, Bodl Lib Cat, No 1260, Ethé, India Office Lib Cat, No 1814, W Pertsch, Berlin Cat, pp 827–29 and 872, Sprenger, Oude Cat, p 477, G Flugel, iii, pp 425 and 426 See also H Kh, v, p 233

The poem has been edited with a German translation by Hammer Purgstall, "Rosenflor des Geheimnisses", Pesth, 1838, published with English translation by E H Whinfield, "The Mystic Rose Garden", London, 1880; lithographed in Bombay, A H 1280 Extracts in German translation are found in Tholuck's 'Bluthensammlung", 1825, p. 192 An anonymous English translation of some of the important parts of the poem, entitled "The Dialogue of the Gulshan-i-Râz" was published in London (Trubner) 1887 A large portion of a Turkish adaptation is noticed by Dr Ethé in his India Office Lib Cat, No. 1761.

The present copy ends with the following verse, in which the poet mentions his name --

بنام خويش كردم ختم پايان
الهى عافبت محمود گردان

A few pages towards the end are slightly damaged.

This splendid copy is written in a beautiful firm Nasta'liq, within gold and coloured borders, with a faded heading at the beginning

Not dated, probably 15th century

No. 122.

foll 46, lines 11 size 8 4¾, 6¼ 3¼

The same

Another copy of the Gulshan-i-Raz Beginning as in the preceding copy

Written on various coloured papers in an ordinary careless Nasta'liq

Dated Murshidabad, 14th Ramadan, A H 1269

Scribe سید محمد امیر مرزا المعروف بالموسوی الرضوی

No. 123.

foll 289, lines 23, size 8½ 5¼ 6¼ 3½

مفاتیح الاعجاز فی شرح گلشن راز

Mafâtîḥ-'ul-I'jâz fî Sharḥ-i-Gulshan-i-Râz.

The best and the most exhaustive of all the Persian commentaries on the Gulshan-i-Raz of Maḥmûd Shabistarî

By Muhammad bin Yahya al-Lâhiji

Beginning --

باسمك الاعظم الشامل فیضه المقدس لکل موجود المفنی ظلمات العدم بانوار الوجود الخ *

Shams-ud-Dîn Muḥammad bin Yaḥyâ شمس الدين محمد بن يحيى بن على الجيلانى الاهجى النور بخشى was a disciple of Sayyid Zayn-ud-Dîn Muḥammad Nûr Bakhsh (b. A.H 795 = A D 1392 and d. A H 869 = A.D. 1464) (see Majâlis-ul-Mu'minîn, fol. 374[b]), and was appointed the Khalîfah of the Nûrbakhshiyah sect after his death The early portion of his life was spent in Ray and he subsequently settled down in Shîrâz, where he came in contact with Jalâl-ud-Dîn Muḥammad Dawwânî (d A H 908 = A D 1502), the author of the well-known treatise on ethics called اخلاق جلالى (see Rieu, p 442), at whose instance Lâhijî is said to have written the present commentary

According to the commentator's statement in the preface he commenced to write the present commentary on the 19th of Dhi Ḥajj, A H 877 = A D 1472, يوم الاثنين تاسع عشر ذى الحجة سنه سبع و سبعين و ثمانمايه.

The author of the Majâlis-ul-Mu'minîn, fol 377[b], who gives a detailed account of Lâhijî's life, says that the commentator, after finishing his work, sent a copy to the celebrated Jâmî, who expressed his high admiration for the work and the author in these terms —

ای فقر تو نور بخش ارباب نیاز

خرم ز بهار خاطرت گلشن راز

یک ره نظری بر مس اقلیم انداز

باشد که برم ره بتحقیق ز مجاز

Lâhijî s death is generally fixed in A H 912 = A D. 1506

The author of the Ṣuḥuf-i-Ibrâhîm, fol 54[b], places Lâhijî's death in A H 980 = A.D 1572, but this seems improbable.

Other commentaries on the Gulshan-i-Râz by (1) مظفر الدين على الشيرازى, (2) مولانا ادريس بن حسام الدين البدليسى and (3) شيخ بابا نعمت الله ابن محمود النخجوانى are mentioned in Ḥ Kh , vol v, p 233

Lâhijî has also left several treatises on Ṣûfism and is the author of a dîwân, containing about two thousand verses, in which he adopts the poetical title of Asîrî

For other copies of the Mafâtîḥ-'ul-I jâz, see G Flugel, iii, p 426, Pertsch, Berlin Cat., p 829, J Aumer, p 20, Cat of the Lib of Râgib Pâsha, Constantinople, A.H 1285 No 690, Cat Codd Or. Lugd., Bat. II, p 17, Ethé, India Office Lib Cat , No 1816, Sprenger, Oude Cat., p 478, Ḥ. Kh., v, p. 232, etc

Three extra folios containing the index of the commentary are added in the beginning of the MS

Written in a learned Nasta'liq within yellow borders. The text explained is written in red

Not dated, apparently 17th century

No. 124.

foll 13 lines 16, size $8\frac{3}{4} \times 5\frac{1}{2}$, $6\frac{1}{2} \times 3\frac{1}{2}$

مثنوی بو علی قلندر

The Masnawî of Bû 'Alî Qalandar.

A short Masnawî poem containing moral instructions On fol 1[b] the poem is thus styled

مثنوی هدایت و بشارت زبدة السالکین .. شاه شرف الدین بو علی قلندر *

Beginning —

مرحبا ای بلبل باغ کهن

از گل رعنا بگو با ما سخن

مرحبا ای هدهد فرخنده فال

مرحبا ای طوطی شکر مقال

مرحبا ای قاصد طیار ما

میدهی هردم خبر از یار ما

Shaykh Sharaf-ud-Dîn Bû 'Alî Qalandar, better known as Sharaf-ud-Dîn i-Pânî Patî, was, according to his own statement in one of his compositions (as Amîn Razî says), originally from 'Iraq, and had enjoyed the company of Jalâl-ud-Dîn Rûmî and Shams-ud-Dîn Tabrîzî, but as he rose to distinction and died in Pânî Pat, he is generally known as Sharaf-ud-Dîn-i-Pânî Patî He is said to have been descended

from the great Imâm Abû Ḥanîfah, and a genealogy of his birth is given in the Siyar-ul-Aqṭâb. According to several authorities Sharaf-ud Dîn was the Khalîfah of Khwâjah Qutb-ud-Dîn Bakhtiyâr Ûshî Besides the present Maṣnawî, he has also left a dîwân, noticed in Sprenger, Oude Cat., p. 565 His مكتوبات or letters, which he is said to have written in the name of his favourite disciple Ikhtiyâr-ud-Dîn, are full of divine knowledge A treatise entitled حكمنامه, generally ascribed to him, is, according to 'Abd-ul Ḥaq Dihlawî's, Akhbâr-ul-Akhyâr, p 147, not genuine

Sultan 'Alâ-ud Dîn Khiljî (A H. 695–716 — A D 1295–1316) was a favourite disciple of Sharaf-ud-Dîn and entertained high regards for him According to Amîn Râzî, Sharaf-ud-Dîn exchanged Rubâ'îs (quoted in the Haft Iqlîm) with Sultân Muḥammad Tuġlaq (A H 725–752 = A.D 1324–1351)

Sharaf-ud-Dîn's death is generally fixed in the month of Shawwâl, A H 724 — A D 1323

The MS is divided into the following three headings —

fol. 2^b در بیان ورع .

fol 3^a در بیان فقیری ریا .

fol. 13^a فی المناجات بحضرت قاضی الحاجات .

The Maṣnawî ends with the following verse —

روز محشر دار با آل رسول

وز طفیل مقبلان کردم قبول

Other copies of the Maṣnawî are noticed in Sprenger, Oude Cat. p 555, and Rieu, p 668^b

Lithographed in Lucknow, A H 1266

Written in ordinary clear Nasta'lîq, with the headings in red

Not dated, apparently 18th century

- —— ——— —— —— —— ——————

No. 125.

foll 318 lines, centre column 17, marginal column 26, size 10¾ × 6½, 9 × 4½

سه دیوان امیر خسرو

The Three Dîwâns of Khusrû.

Yamin-ud-Din Abul Hasan Amir Khusrû یمین الدین ابو الحسن میر خسرو الدهلوی بن امیر سیف الدین محمود الشمسی اللاچی was one of the greatest musicians and the most famous Persian poet in India His father, Amir Sayf-ud-Din Mahmûd Shamsi Lachîn, came to India from Hazârah (near Balkh) and settled down in Patyâlî where the poet Khusru was born in A H 651 = A.D. 1253 At the age of seven Khusrû lost his father, who fell in a battle near Ilahâbâd and the future poet was placed under the care of his maternal grand father 'Imâd-ul-Mulk, who took great trouble with his education After completing his twentieth year Khusrû stayed with Kishlû Khân brother of Sultân Giyâs-ud Dîn, and afterwards entered the service of Bugra Khan, the youngest son of that prince He subsequently settled in Delhi and became one of the favourite disciples of the celebrated saint Nizam-ud-Din Auliyâ, for whom the poet entertained the highest regard, which almost amounted to worship

Khusrû lived to enjoy the favours of five successive kings of Delhi: Mu'izz-ud-Dîn Kayqubâd (A H 686-689 = A D 1287-1290) Jalâl-ud Din Firûz (A H 689-695 A D 1290-1295), Muhammad Shah (A H 695-715 A D. 1295-1315), Giyâs-ud-Dîn Tuglaq (A H 721-725 = A D 1321-1324), to whom he dedicated the Tuglaq Nâmah, and Muhammad bin Tuglaq (who came to the throne in A H 725 = A D 1324).

While in the court of this last monarch, Khusru heard the news of the death of his spiritual guide Nizam-ud-Din Auliya, on which he renounced the world, and after seven months' mourning followed him to the grave on the 29th Dul Qa'd, A H 725 = A D 1324, and lies buried by his side in the beautiful collection of mosques and tombs outside Dehli

Besides his Persian compositions, which are said to be ninety nine in number, he produced numerous Hindi poems and riddles. Daulat Shah p. 240, says that Khusrû, in one of his works, himself mentions

having left between four hundred and five hundred thousand verses, and that Mirzâ Bâysangar, after ceaseless attempts, once succeeded in collecting 120,000 verses of the poet, but on another occasion the prince again obtained 2,000 verses from the Ġazals of the poet. The prince, therefore, concluded that it would be very difficult for him to collect the complete work of the poet and gave up the idea for ever In comparing the number of the verses of the two well-known Khamsas of the two world-famed poets, Niẓâmî and Khusrû, Daulat Shâh says that Niẓâmî's khamsah consists of 28,000 verses, while that of the latter contains 18,000 According to the poet's own statements, as made in the following five poems (see No 128 below), it would appear that his Khamsah consists of 17,896 verses

For full notices on his life and works see Rieu, pp 240-241 and 609, Sprenger, Oude Cat., p 465, Ouseley's Notices on Persian Poets, p 146, Elliot's History of India, vol. iii, pp. 523-567, Ethé, Bodl Cat., Nos. 753-799, Ethé, India Office Lib Cat., Nos. 1186-1222 Pertsch, Berlin Cat., p 831, G Flugel, i, p 542, J Aumer, pp. 21 and 22 See also Daulat Shâh, Browne's Edn., p. 238, Nafaḥât, Cal. Edn., p. 710, Haft Iqlim, f 107b, Khulâṣat-ul-Afkar, f 59; Taqî Auḥadî, f 214a, Riyâd-ush-Shu'arâ, f. 126a, Makhzan-ul-Ġarâ'ib, f 229, Suḥuf-i-Ibrâhîm, f 279a, and Nashtar-i-'Ishq, f 571

Contents —

I

fol 1b Tuḥfat-u-Ṣigar, تحفة الصغر, "The present of the early age" This is the first dîwân of khusru beginning with a prose preface —

حمدی که از اول زادن تا پایان زاد واد رجود ود ر ثنائی که

از شیرخوارگی تا آنگاه که شارب چاشنی الخ *

Compare Rieu, p 609, Ethé Ind.a Office Lib Cat, No 1187, etc where it changes slightly

In the preface the poet says that he had an extraordinary taste for poetry in his early days and relates an anecdote how he was introduced to the presence of khwâjah 'Izz-ud-Dîn, who, hearing of the surprising genius of the young poet, tested him by giving him the four words موی (hair), بیضه (egg), تیر (arrow) and خربزه (melon), which apparently have no connection with each other, and asking him to compose by using these words a quatrain, which the poet extemporized on the spot.

هر موی که در دو زلف آن صنم است
صد بیضهٔ عنبرین بران موی ضم است
چون تیر مدان راست دلش را زیرک
چون خربزهٔ دندانش درون شکم است

Khwâjah 'Izz ud-Dîn highly praised the poet's talents, and gave him the title of سلطانی, which Khusrû has adopted in many of his early poems.

The poet states further that his brother Tâj-ud-Dîn Zâhid took great pains in collecting the poems, which Khusrû had composed in his sixteenth to nineteenth year, and arranged them by inserting verses of his own composition at the beginning of each poem These connecting verses, which are generally called بیت سرخ, on account of their being written in red, if taken together form a complete poem.

Tuhfat-us-Şigar contains Qaşîdas, Qiţ'as, Ġazals, Maşnawîs and Rubâ'iyât

foll. 4ᵇ-32ᵃ Qaşîdas in praise of Sulţân Ġiyâş-ud-Dîn, his son Khân-i-Shahîd, and his spiritual guide Nizâm-ud-Dîn Auliyâ. The Qaşîdas are introduced by the following بیت سرخ (a Rubâ'î).—

لوحی که بر صحیفهٔ گردون مصور است
توقیع آن بنام خداوند اکبرست
شد تحفة الصغر چو خطاب این سواد را
از ذکر دو الجلال سوادی منورست

Beginning of the Qaşîdas.—

خدای عز و جل ذو الجلال کن فیکون
بری ز حیز و مستغنی از چرا وز چون
وجود او ازلی و بقای او ابدی
نه آن بقا که فنا گرددش به پیرامون
تغیرات حدوث از جلال او کوتاه
تعرضات زوال از وجود او بیرون

fol. 32ᵃ. Qiṭ'as. Begin:—

ای آنکه وجودتست بیرون

fol. 33ᵇ. Ġazals; beginning —

ای آفتاب تافته از روی انورت

وی کوفته نبات ز لعل چو شکرت

fol. 49ᵃ (margin) begins the Maṡnawî.—

هی هی ای تیره رای نورانی

وی سیه‌کار سبز پیشانی

Compare Ethé, India Office Lib Cat, No. 1187

fol. 52ᵃ. Rubâ'is (about 110 in number); beginning:—

یکسر تو ای که نور بخش قدری

گویند موذن از همان تو قدری

چون سر تو در سینه نگنجد ما را

گویم همه رب اشرح لی صدری

II.

fol. 58ᵇ.

Ġurrat-ul-Kamâl, غرة الكمال, or the poems of maturity, with a preface which begins:—

غرهٔ کمال انسانی از دیباچهٔ حمد مخترعی است که مطلع دیوان بشریت را سبب کتابهٔ خلق الانسان علمه البیان *

In this lengthy preface the poet at first deals with the need of knowledge and its advantages, quoting numerous verses from the Qurân and the traditions in support. The poet then goes on to discuss the excellence and superiority of Persian poetry over Arabic by enumerating several reasons, and taking Sanâ'î, Khâqânî, Raḍî, Kamâl, Niẓamî and Sa'dî as his models in various branches of poetry. He further deals with several kinds of صنعت (poetical ornaments),

towards which he says he had a particular leaning, by giving a prominent position to Maulânâ Bahâ-ud-Dîn Bukhârî, who was well versed in the art of composing riddles (معمّا) The poet here quotes several san'ats of his own on the names of several persons, such as مهرو , مخلص , نجم , etc He states further that he was requested by his brother 'Alâ ud-Dîn 'Alî Shah to collect this dîwân, which he, as he says later on, wrote from his thirty-fourth to his forty-third year, or from A H 685 = A D 1286 to the end of A H 693 = A D. 1293. The preface concludes with a short account of his own life.

The Gurrat-ul-Kamâl consists of Qaṣîdas, Qiṭ'as, Tarjî' bands, Magnawîs, Gazals, and Rubâ'îs

fol 90[b] Qaṣîdas, beginning —

چه زهره خاک مسکین را که توحید خدا گوید
بدین آلودگی ذات مقدس را ثنا گوید

Compare Ethé, Bodl, No 754, and India Office Lib. Cat., No. 1186, where the initial line begins with the words چو زهره .

The Qaṣîdas are mostly devoted to the praise of the poet's spiritual guide, Nizâm-ud-Dîn Auliyâ, Sulṭân Mu'izz-ud-Dîn Kayqubâd, Jalâl-ud-Dîn Fîrûz Shâh Rukn-ud-Dîn Ibrâhîm, 'Alâ-ud-Dîn Muḥammad Shâh, and several other persons

fol 156[b] Qiṭ'as and Tarjî' bands Beginning —

هرکه گوید که من از عقل شناسم حق را
بی خرد باشد و بر وی صحت عقل مفند

On fol 165[b]

المتفرقات فی الهزل و الرمز و الاستهزا و الطیبات و الشکایات و غیرها *

Beginning —

با ملک خوانم صد قطعه چون أسجیات الخ *

fol 169[a] The Magnawî called Fatḥ-Nâmah فتح نامه , or according to Rieu, p 611, and Elliot's Hist of Ind, iii, pp 536–544, Miftâḥ-ul-Futûḥ, مفتاح الفتوح , written in praise of the first campaign of Fîrûz Shâh who came to the throne in A H. 689 = A.D. 1290

Begins —

سخن بر نام شاهی کردم اغاز
که بر شاهان در دولت کند باز

On fol 171[a] the poet gives with great precision the time and date of Fîrûz Shâh's accession to the throne in the following verses·—

سه شنبه کافتاب از مهد شب جست
بتخت آسمان فیروز بنشست
جماد دومین را سیومین روز
سیوم ساعت ز روز عالم افروز
بگاه چاشت با فیروزی فال
ز هجرت ششصد و هشتاد و نه سال

i e on Tuesday morning, at the third hour of the third day of Jamâdî II, A H 689 = A D 1290

On fol 181[b] begins another Magnawî of a different metre

Beginning —

این نامه که جان در سرشتم
هر حرف بخون دل نوشتم

On fol 186[a] (margin) begins another Magnawî of a different metre

Beginning —

زهی فرخنده قصر آسمان سای
که هست از رفعتش بر اسمان جای

On fol 186[b] another Magnawî, called فرس الفرس, with the following introductory verse·—

فرس الفرس خطاب شد این اسپ نامه را

The Magnawî begins with the line —

ای فلک مرکب و ستاره سپاه
مرکبت پا نهاده بر سر ماه

foll. 186ᵇ–192ᵃ, several short Maṡnawîs of different metres introduced by the usual بیت سرخ.

On fol. 192ᵃ (margin) a Maṡnawî called قصۂ باز نامه, as the introductory red verse says:—

این قصه‌باز نامه من دان که بهر این الخ

Beginning —

بر رای خدایگان عالم

خاقان سپهکش معظم

foll 193ᵃ-196ᵇ. Maṡnawî in the metre of Shâh Nâmah.

Beginning —

ولایت ستانا و خصم افگنا

بلشکرکشی همچو مه روشنا

fol. 196ᵃ (margin) beginning of the Ġazals with the heading توحید باری عز اسمه

The initial line runs thus —

ای ز خیال ما برون در تو خیال کی رسد

با صفت تو عقل را لاف کمال کی رسد

fol 230ᵃ Ruba'iyât, with the introductory verse:—

ابیات عاشقانست نگه کن که هریکی

Beginning.—

پاکست خداوند کریم و اکبر

بیرون ز خیال دانش عقل بشر

On fol. 231ᵇ (margin) runs a heading المتفرقات فی المدیح و الاوصاف وغیره dealing with صفت گرز, صفت تیغ, نقشش, etc.

On fol. 233ᵇ. Rubâ'iyât.

Beginning.—

آنجا که مقام یار زیبا بودہ است الخ

Most of these Rubâ'iyât are devoted to the praise of پیاله, خال, خال زنخ, خال لب, etc., etc.

On fol. 243ᵃ. معما on the names of محسن , شرف , احمد , مخلص and others.

The Tuḥfat-uṣ-Ṣiġar and the Ġurrat-ul-Kamál have been printed in the Kulliyât of Âmîr Khusrû in Nawal Kishwar press, Lucknow.

III.

fol. 246ᵇ. Nihâyat-ul-Kamâl. نهاية الكمال .

The fifth dîwân of Amîr Khusrû, containing the poems of the last years of his life

Contents :—

A short prose preface which contains nothing but the praise of God, the prophet, and the saint Niẓâm-ud-Dîn Auliyâ.

Begins —

بسم الله الواهب الذی وهب الشعراء الخ *

fol 248ᵇ Qaṣîdas without alphabetical order.

Beginning.—

سپاس آن کردگاری را که شد ز امرش جهان پیدا

نهان از دیده پیدا کرد و در چشم نهان پیدا

fol 273ᵃ. Maṡnawî Beginning —

صد شکر ز جان ما خدا را

گو جان ده و جان ستادست ما را

fol 277ᵃ. Qiṭ'as and Tarjî'bands

Beginning.—

در آدنیر خانه شاه زمانه دی

دیدم نشسته صنعت زرگر نه کلال

fol. 279ᵇ. Ġazals. Beginning: —

ای ز تو کارسازی همه کس

همه کس را تو کارسازی و بس

fol 317ᵃ Ruba'iyât Beginning.—

یارب کرمت امید جاوید منست
تاریکم و نور عفو خورشید منست

On comparing with another copy of the Nihâyat-ul-Kamâl, mentioned hereafter, the arrangement of which exactly agrees with the present copy, it is found that this copy wants eight Rubâ'îs, and breaks off abruptly with the following Ruba'î:—

تا باد که خداش بر بتان شاهی داد
دل را غم او متوی گمراهی داد الخ

It appears from the table of contents on fol 1ᵃ, which gives under an illuminated circle the names of all the five dîwâns of Khusrû, that the two dîwâns, viz وسط الحیوة and بقیهٔ نقیه, have been torn away from the present copy by some mischievous hand

This excellent copy is written in a fine, clear Nasta'lîq, within gold and blue borders, with a double-page 'unwân at the beginning, and three beautifully illuminated headings, one at the beginning of each dîwân

Not dated, apparently 15th century

No. 126.

foll 78, lines, centre column 17 marginal column 26, size 12 7¼ 9 x 4½

نهایة الکمال

Nihâyat-ul-Kamâl

Another copy of the Nihâyat ul Kamâl (see above number)

fol 1ᵇ Preface

fol 3ᵃ Qa îdas

fol 28ᵃ Magnawi

fol 32ᵇ Qit'as and Tarji' bands

fol 36ᵃ Gazals

fol 76ᵃ Ruba'iyat

The arrangement in this copy is identically the same as in the preceding one.

Written in an ordinary clear Nasta'lîq, within gold and coloured borders.

Not dated, apparently 16th century

No. 127.

foll 323, lines 17, size 10×6, 6½×3¾

دیوان امیر خسرو

Dîwân-i-Amîr Khusrû.

A very fine copy of Khusrû's dîwân, containing a collection of Ġazals from his different dîwâns At the end about one hundred and seventy-four Qiṭ'as and Rubâ'îs (intermixed) are added. The Ġazals are alphabetically arranged, except the first eight poems Beginning corresponding to the first Ġazal of copy No 762, Ethé, Bodl Cat

ای در ماندگی پناه همه

کرم تست عذر خواه همه

On fol. 3ᵇ begins the first alphabetical Ġazal --

ابر میگرید . من میشوم از یار جدا

چکنم دل بچنین وقت ز دلدار جدا

Compare Ethé, Bodl, referred to above

On fol. 307ᵇ. Qiṭ'as and Rubâ'îs

Beginning:—

مهیمنا ملکا گر درین همه دیوان

خلاف دین سخنی گفت خسرو مسکین

بحق اشهد ان لا اله الا الله
بدین احمد مرسل رسول باز پسین
که حشر کن بصف مومنان مغفورم
رسان بعز قبول این دعای من آمین

This valuable MS once belonged to Sakinah Bânû Begum, as appears from a note on fol 1ª, which runs thus:—

دیوان خسرو از اموال سکینه بانو بیگم .... الخ *

Sakînah Bânû was the daughter of Humâyûn and half-sister to the Emperor Akbar She was married to Shâh Gâzî Khân, son of Naqîb Khân Qazwînî, a personal friend of Akbar. See Humâyûn Nâmah, of Gulbadan Begum (Beveridge's ed), p 275

It also bears the seals of several noblemen of Shâh Jahân's court, viz. عماد خان شاهجهانی dated A H 1063, and عنایت خان شاهجهانی, and many 'Arddâdas of his reign

Written on fine paper in a neat and firm Nasta'lîq, within gold and coloured borders, with a small decorated heading at the beginning.

Dated 25th Ramaḍân, A H 978

Scribe: محمد حسین بن سلطان علی غیاث الدین علی عابدی.

The colophon ends with the following Qiṭ'ah quoted by the scribe —

غرض نقشیست کز ما یاد ماند
که هستی را نمی‌بینم بقائی
مگر صاحبدلی روزی برحمت
کند در حق این مسکین دعائی

No. 128.

foll. 235; lines 19; size 10¼×6¾; 7¼×4¼.

خمسهٔ امیر خسرو

Khamsa-i-Amîr Khusrû.

A very fine copy of the five Masnawîs of Amîr Khusrû, written in imitation of the Khamsah of Nizâmî

As a Masnawî writer Khusrû is held by some to rank higher than Nizâmî. It is said that Mirzâ Bâysangar generally preferred Khusru's Khamsah to that of Nizâmî, while Mirzâ Ulug Beg Gûrgân took the part of the latter. However, Khusrû himself was not a little proud of his Khamsah, and is said to have boastfully uttered the following verse on its completion:—

دبدبهٔ خسرویم شد بلند

زلزله در گور نظامی فگند

I

Matla'-ul-Anwâr مطلع الانوار.

A mystical poem written in imitation of Nizâmî's Makhzan-ul-Asrâr, in the same metre, and dedicated to 'Alâ-ud-Dîn Muhammad Shâh.

Beginning:—

بسم الله الرحمن الرحیم

خطهٔ قدمست دملک قدیم

In the conclusion the poet says that the Matla'-ul-Anwâr contains three thousand three hundred and ten distichs, and was written in two weeks in the year A.H 698 —

ور همه بیت آوری اندر شمار

سی صد و ده بر شمر و سه هزار

از اثر اختر گردون خرام

شد بدو هفت این مه کامل تمام

سال که از چرخ کهن گشت بود

از پس ششصد بود و هشت بود

The colophon is dated middle of Shawwâl, A H 974

Scribe. محمد بن علاء الدين

II

fol 16[b]

شيرين و خسرو

Shîrîn-u-Khusrû.

The loves of Khusrû and Shîrîn an imitation of Nizâmî's Khusrû-u Shîrîn

Beginning:--

خداوندا دلم را چشم بگشای *

بمعراج بقایم راه بنمای

This poem is also dedicated to Sultân 'Alâ-ud-Dîn It was composed in the beginning of Rajab, A H 695 A D 1295, according to this copy, fol 97[b]

ز آغاز رجب فرخ شد این فال *

ز هجرت ششصد و پنج و نود سال

but according to other copies (see Rieu, p 611, Ethé, Bodl., No 766, etc) in A H. 698 = A D 1298 The latter date seems to be more correct, as the poet himself says, on fol. 97[b], that he composed the Maṭla'-ul Anwâr in A H 698 (see above) before this work

نخست از پردهٔ این عقد بستوزم

نمود از مطلع الانوار نوزم

پس از کلکم چکید این شربت نو

که نامش کردهٔ شد شیرین و خسرو

The Shîrîn-u-Khusrû consists, as the poet says towards the end, of four thousand one hundred and twenty-four distichs.

وگر پرسی که بیتش را عدد چیست
چهار الف و چهارست و عد و بیست

The colophon here is dated Dulhijjah, A H 974

III.

fol 98[b]

مجنون و لیلی

Majnûn-u-Laylâ.

The loves of Laylâ and Majnûn, in imitation of Nizamî's Laylâ-u-Majnûn.

Begins:—

ای داده بدل خزینهٔ راز
عقل از تو شده خزینه پرداز

This poem, like the two preceding Masnawis, is dedicated to Sultân 'Alâ ud-Dîn, and ends with the praise of Shaykh Nizâm-ud-Dîn Auliyâ. In the conclusion this Masnawî is said to contain two thousand six hundred and sixty distichs

بیتش بشمار راستی هست
جمله دو هزار و ششصد و شصت

(Compare Sprenger, Oude Cat., p. 469, where it is said to contain 2,360 distichs only) It was completed in A H 698 = A D 1298

تاریخ ز هجرت انچه بگذشت
سالش بود ست و ششصد و شصت

شصت is evidently a mistake for هشت

The colophon is dated Jumâdâ II, A.H 975. The text has been printed at Calcutta in 1811, lithographed, 1818, Lucknow, 1869

IV.

fol. 133b

آئینهٔ سکندری

A'îna-i-Sikandarî.

It is also dedicated to Sulṭân 'Alâ-ud-Dîn
Beginning:—

جهان پادشاها خدائی تراست

ازل تا ابد بادشاهی تراست

In the end the poet says that this Maṡnawî contains four thousand four hundred and fifty distichs, and was written in A.H. 699 = A.D. 1299

گر آری همه بیتش اندر عدد

چهار الف و پنجه شد و چار صد

درین دم که پایان این پیکر است

ز تاریخ هفتصد یکی کمتر است

The colophon here is dated Ḏilqa'd, A H 974
Transcribed by. کمال الدین حسین و جلال الدین محمود.

V.

fol 191b.

هشت بهشت

Hasht Bihisht.

A poem on the loves of Bahrâm, composed in imitation of Niẓâmî's Haft Paykar.
Begins:—

ای کشایندهٔ خزاین جود

نقش پیوند کارگاه وجود

In the beginning the poet, after lavishing praises on Niẓâm-ud Dîn Auliyâ and eulogizing Sulṭân 'Alâ-ud-Dîn, enumerates on fol. 195b his previous four Maṡnawîs of the Khamsah In the end the poet states

that the poem was completed in A.H. 701 = A.D. 1301, and contains three thousand three hundred and fifty-two verses.

همه بینش بگاه عرض و شمار
سی صد و پنجه و دو و سه هزار
سال هجرت یکی و هفت صد بود
کین بنا برد سر بچرخ کبود

He further states that he completed the Khamsah in three years

که ازان نقد قیمتی بسه سال
کردم این پنج گنج مالامال

and had it revised and corrected by one Qâḍî Shihâb-ud-Dîn, whom the poet describes in his preface to the Ġurrat-ul-Kamâl (see *infra*) as one of the most learned scholars of the time

The colophon is dated Dulḥijjah, A H 974

Transcribed by: کمال الدین حسن و جلال الدین محمود.

It is noticeable that this splendid copy of the Khamsah has been transcribed, as will appear from the colophons given at the end of each Maṯnawî, by two different persons (probably brothers), but the handwritings are so alike and even throughout that it is very difficult to distinguish the two

Written in a beautiful minute Nasta'liq, within four gold columns, on fine thick paper, with four beautifully illuminated headings and an exquisite double-page 'unwân at the beginning.

No. 129.

foll. 153; lines 12, size 12 × 7¾; 7½ × 4½.

مطلع الانوار

Maṭla'-ul-Anwâr.

A beautiful and valuable copy of the Maṭla'-ul-Anwâr, transcribed by the famous caligrapher Mîr 'Alî, in Bukhârâ, in the middle of Sha'bân, A.H. 947, for Sulṭân 'Abdul 'Azîz of Bukhârâ (son of Sulṭan

'Ubayd Ullah of the Uzbak Khâqâns), A H 939–946 = A D 1532–1539, as will be seen from the colophon, which runs thus:—

تمت علی ید اضعف الکاتبین و اول العباد السلطانی میر علی
الکاتب السلطان الاعدل الاعظم الاکرم معز السلطنة و الدنیاء و الدین
ابو الغازی سلطان عبد العزیز بهادر خلد الله تعالی ملکه و سلطانه
و اناض علی العالمین برة و احسانه فی اواسط شعبان المعظم
سنه سبع و اربعین و تسعمائه بدار الفاخرة بخارا -
باهتمام سلطان میرک کتابدار

Written in a perfect bold Nasta'lîq, within richly illuminated and coloured borders, on fine thick paper, with many-coloured and gold-sprinkled margins, and a most sumptuously adorned double-page 'unwan of the finest workmanship, at the beginning The headings are written on gilt grounds within floral designs of different colours

foll 150ᵇ, 151ᵃ, 152ᵇ and 153ᵃ contain full-page highly finished illustrations in the best Persian style

On fol 150ᵃ a note runs thus -

تصنفات خسرو نذر محمد معصوم سوداگر بتاریخ سلخ
شوال سنه ۱۰۸۸ در سرکار نواب فلک جناب عمده الخلافة الکبری
نواب امیر الامرا معروف محمد ربیع انتیاع شده داخل
جمع شد *

No. 130.

foll 119, lines 17, size 9¼ × 5¼ 6¼ × 3

قران السعدین

Qirân-us-Sa'dayn.

An historical Masnawî by Amîr Khusrû, containing an account of the meeting of Sultân Mu'izz ud-Dîn Kayqubâd of Dihlî (A H 686–689 =

A.D 1287–1290) with his father, Naṣîr-ud-Dîn Buġrâ Khân of Bengal, in A.H. 688 = A.D. 1289, at Dihlî

After the following introductory verses:—

شکر گویم که بتوفیق خداوند جهان
بر سرنامه ز توحید نوشتم عنوان
نام این نامهٔ والاست قرآن السعدین
کز بلندیش سعدین سپهرست قران

the poem begins thus:—

حمد خداوند سرایم نخست
تا شود این نامه بنامش درست

foll 13ᵇ–17ᵇ Description of Dihlî, the Jami' Masjid, etc

The بیت سرخ serve as headings throughout, such as:—fol 13ᵇ, صفت حضرت دهلی که سواد اعظم .. الخ ; fol. 14ᵇ, صفت مسجد حامع که .. الخ , fol 15ᵃ, صفت شکل منارة الخ ; fol 15ᵇ, صفت حوض که الخ

foll 53ᵇ–67ᵇ An account of the correspondence between the father and the son begins with the following introductory verse:—

دکر پیغام پدر سوی جگر گوشهٔ خویش .. الخ *

fol 67ᵇ The meeting of the father and son begins with the بیت سرخ

اتصال مه و خورشید قرآن سعدین .. الخ *

Several Ġazals of Khusrû are inserted in many places

On fol 108ᵃ the poet says that he wrote the present poem in three months, completing it in Ramaḍân, A H 688 = A D 1289, when he was in the thirty-sixth year of his age

On fol 111ᵃ the poem is said to contain three thousand nine hundred and forty-four verses

ور ز عمل باز کشائی شمار
نهصد و چار و چهل و سه هزار

Some marginal and interlineal notes are found on the first few folios

An analysis of the poem will be found in Elliot's History of India, vol. iii, pp. 524–534, and extracts by Prof. Cowell, in the Journal of the Asiatic Society of Bengal, vol. xxix, pp. 225–239.

The Maṡnawî has been lithographed in Lucknow in A.H. 1259, and edited with a commentary by Maulawî Qudrat Aḥmad, Lucknow, A.H. 1261. Dr. Sprenger, p. 471, describes three commentaries on this poem; one composed in A.H. 1014 by Nûr-al-Ḥaq, another by 'Abd-ur-Rasûl Qâsim, and a third by some anonymous writer.

Written in a careless Indian Nasta'lîq. Dated 14th Ṣafar, A.H. 46, probably meant for 1246.

No. 131.

foll. 159, lines 14, size 9¼ × 5¾, 6¼ × 3¼.

دولرانی خضر خان

Duwal Rânî Khiḍr Khân.

A poetical narrative of the love adventures of Khiḍr Khân, son of Sulṭân 'Alâ'-ud-Dîn Muḥammad Shâh Khiljî (A.H. 695–715 = A.D. 1295–1315), and Duwal Rânî, the daughter of Rây Karn, the Râjah of Gujrât, dedicated to Sulṭân 'Alâ'-ud-Dîn, the father of the hero

Begins:—

سرنامه بنام آن خداوند

که دلها را بخوبان داد پیوند

On fol 22ª Khusrû says that the original name of the heroine was Dîwal Dî in Hindî, but he changed it into Duwal (plural of دولت) Rânî for the sake of convenience, and after adding the name of the hero Khiḍr Khân to that, entitled the poem as دولرانی خضر خان.

برسم هندوی از مام و بابش

در اول بود دیول دی خطابش

یکی علت درو افگندم از کار

که دیول را دول کردم بهنجار

چو رانی بود صاحب دولت و کام
دول رانی مرکب کردمش نام
چو نام خان بنام دوست ضم شد
فلک در ظل این هر دو علم شد
خطاب این کتاب عاشقی بهر
دول رانی خضر خان ماند در دهر

The poem is also called عشیقه or عشقیه See Rieu, p. 612, Art. xiv.

In the conclusion, foll. 153ᵇ, 154ᵃ, the poet says that he wrote the present poem in four months and a few days, completing it on the 6th of Dilqa'd, A H. 715 = A.D. 1315. He further says that the poem at first consisted of four thousand and two hundred verses, but after the death of Khidr Khân he added three hundred and nineteen verses, thus bringing up the total to 4,519 distichs.

For extracts from the poem, see Elliot's History of India, vol. iii, pp. 544–557, Elphinstone, History of India, 5th Edn., p. 395, and E. Thomas, Pathan Kings, p. 176.

For other copies see Rieu, pp. 612, 617 and 618, Sprenger, Oude Cat., p 470, T Aumer, p. 22, Cat. des MSS. et Xylographes, p. 351, Ethé, Bodl. Cat, Nos. 777–779; and Ethé, India Office Lib. Cat, cols. 694 and 705.

This MS. is of some historical importance, as appears from the colophon, which says that it was written at the instance of Shihâb-ud-Dîn Ahmad Khân (Governor of Gujrât during the reign of Akbar) at Ahmadâbâd, on the 4th Dulhijjah, A H. 995 = A D. 1586, by Husayn bin 'Alî-al-Husaynî, and was corrected and compared under the supervision of the poet Waqu'î. Muhamad Sharif Waqu'î was originally of Nîshâpûr, and came to India in the reign of the Emperor Akbar, and was in the service of Shihâb-ud Dîn Ahmad Khân (see Nashtar-i-'Ishq, p. 1954).

Written in a clear Nasta'lîq, within gold borders, with gold-sprinkled margins and a small decorated heading at the beginning

No. 132.

foll 300, lines 12, size 9×5½, 6¼×3¾

دیوان حسن دهلوی

The Dîwân of Amîr Ḥasan of Dihlî.

With prose preface
Beginning --

میزان صحایف عجایب و دیباچه ابن جراید عرایب را بتوحید احد لم یزل الخ *

Khwâjah Amîr Hasan, surnamed Najm-ud-Dîn, خواجه امیر نجم الدین حسن دهلوی بن حواجه علاء الدین سیستانی, was the son of 'Alâ-ud-Dîn Sîstânî, known as 'Alâ-i-Sanjarî, who settled in Dihlî, where Hasan was born in A H 651 -- A D 1253

Khwâjah Hasan, with his friend Amîr Khusrû, served for five years under Muḥammad Sultân, son of Ġiyâs-ud-Dîn Balban, and subsequently came to the court of Sultân 'Alâ'-ud-Dîn Khiljî (A H 695-715 = A D 1295 1315), in whose praise most of Hasan's poems are devoted. Ḍiyâ-i-Baranî, a constant companion of Khwâjah Hasan and Amîr Khusrû, praises the former as a man of exemplary character, and says that he was called the Sa'dî of India (see Târîkh-i-Fîrûz Shâhî, pp 67 and 359) Like his intimate friend Khusrû, Ḥasan was one of the favourite disciples of Shaykh Niẓâm-ud-Dîn Auliyâ, whose sayings Ḥasan noted down every day and then arranged in a book entitled Fawâ'id-ul-Fawâd (see Rieu, p 972ᵃ), which was so much admired by the disciples of Shaykh Niẓâm ud-Dîn Auliyâ that even Khusru is said to have looked upon it with envious eyes After the desertion of Dihlî by Muḥammad bin Tuġlaq, Ḥasan accompanied that monarch to his new capital, Deogir or Daulatâbad, where the poet spent the last days of his life, and died probably in A H 727 = A D 1327 Nashtar i-'Ishq, f 424, gives 9th Safar, A H 737 - A D 1336, as the date of the poet's death. Khulâsat-ul Afkar, f 19ᵃ, A.H. 738 - A D 1337, and Taqî Kashi, Oude Cat, p 18, gives A H 745 - A.D 1344. Other notices on the poet's life will be found. Nafaḥât ul-Uns, p 711, Haft Iqlim, f. 109ᵇ, Daulat Shâh, p. 247; Makhzan-ul Ġarâ'ib, f 171, Ṣuḥuf-i-Ibrâhim, f. 217ᵇ, and Riyâḍ ush-Shu'arâ, f. 95ᵇ.

In the preface, seldom found in other copies, the poet calls the first Qaṣîdah (in the beginning of this copy of the dîwân) Khamsîn, خمسين, giving three reasons for the same, viz. first, because it consists of fifty verses; secondly, it was composed in the fiftieth year of his age, and thirdly, it contains the names of fifty holy men through whose intercession the poet supplicates favours from God Further on he says that he collected the dîwân during the reign of Sultân 'Alâ'-ud-Dîn, and completed it on Sunday, Rabî' I, A H 714 = A D. 1314, at the age of sixty-three (consequently the poet must have been born in A H. 651). He also says that he began composing poetry from the thirteenth year of his age and continued writing prose and verse for fifty years.

Contents:—

The dîwân contains Qaṣîdas, Ġazals Muqatta'ât, Rubâ'iyât and Maṣnawîs.

fol. 3b Qasîdah called Khamsîn خمسين.

Begins:—

ای بصف صنع تو پویان شده چرخ برین
این کره جز داغ تسلیمت ندارد برجبین

After this begins the usual Qaṣîdah on f 5b with the initial line:—

ای حاکم جهان و جهان داور حکیم
محدث همه بدایع و تو مبدع قدیم

corresponding with the copies mentioned in Rieu, p 618, Sprenger, Oude Cat, p 418 Ethé, Bodl. Cat, Nos 780 and 781, and in other catalogues

fol. 102b. Gazals alphabetically arranged, except the first two.

Beginning of the initial Gazal corresponding with Nos 1225 and 1227 of Ethé, India Office Lib. Cat.

ای روم رانده بر سپید و سیاه
از درون و برون ما آگاه

The first alphabetical Ġazal begins on f. 103b —

ای دردها مزوده دل بیقرار را
یاری نباشد آنکه بپرسند یار را

fol. 267ª. Muqaṭṭa'ât. Beginning:—

شهنشاها زمان دولت تو
امان اهل ایمان باد آمین

Agreeing with Ethé, Bodl., Nos. 780 and 781, where the second part of the verse is altogether different.

fol. 272ª. Rubâ'is Beginning, as in Ethé, Bodl. No. 780:—

ای فضل تو نخته شوی نادانیها
عفو تو پذیرای پشیمانیها

foll. 287ª–300ᵇ. Maṯnawîs, mostly in praise of Sulṭân 'Alâ'-ud-Dîn Khiljî. Beginning, as in Ethé, Bodl., No. 783:—

بیا ای گہر جوی دریای عیب
ز درها چه داری برون کش ز جیب

For other copies and notices on the poet's life, see Rieu, p. 618, Sprenger, Oude Cat., p. 418, Pertsch, Berlin Cat., p. 841; Cat. des MSS. et Xylographes, p. 356, J. Aumer, p. 22; Ethé, Bodl. Cat., Nos. 780–783; and Ethé, India Office Lib. Cat., Nos. 1223–1227. See also Ḥâj. Kh., III, p. 275.

The MS. was transcribed for the library of Shaykh Farîd Bukhârî by the famous caligrapher محمد حسین کشمیری in A.H. 1010.

برسم کتابخانهٔ نواب قبله گاهی .. شیخ فرید بخاری سلمه
الله تعالی .. کمینهٔ کمترین محمد حسین کشمیری سنهٔ عشر و الف *

Shaykh Farîd Bukhârî, a general of Akbar, received the title of Murtaḍâ Khân from Jahângîr, in addition to many other honours. He died in A.H. 1025 = A.D. 1616.

Written in a firm and clear Nasta'lîq, within gold borders, with two small decorated headings.

No. 133.

foll. 171; lines 19, size 10¼×6, 7×3¾

The same

Another copy of Ḥasan Dihlawî's dîwân, containing a few Qaṣîdas in the beginning without any order, Ġazals alphabetically arranged, and a Maṡnawî in praise of Sulṭân 'Alâ'-ud-Dîn, with a few Rubâ'îs and Qiṭ'as in the end.

fol. 1ᵇ. Qaṣîdah. Beginning as usual:—

ای حاکم جهان و جهان داور حکیم الخ

fol. 14ᵇ. Ġazals. Beginning as in Ethé, India Office Lib. Cat, No. 1226.

ای خطّ خوش از مشک تو انگیخته مه را
در دفتر طاعت رقمی مانده گنه را

fol. 169ᵃ. Maṡnawî begins as above:—

بیا ای گهر جوی دریای غیب الخ

foll. 170ᵃ-171ᵇ. Qiṭ'as and Rubâ'îs intermixed. Beginning —

خسرو از روی کرم به پسندد
هرچه این بندهٔ حسن میگویم

This copy is 31 years older than the preceding one, but not so complete, and is therefore placed after it.

Written in a neat and firm Nasta'lîq by the same محمد حسین جنادی (who is the scribe of the Khusrû's dîwân noticed above), within gold and coloured borders, with a small illuminated heading

Dated Rajab. A H 979.

No. 134.

foll 342, lines 15, size 7½×4½; 5×2¾

دیوان اوحدی

The Dîwân of Auhadî.

Shaykh Rukn-ud-Dîn Auhadî, شیخ رکن الدین اوحدی, a great Sûfî poet, flourished during the time of Sultân Abû Sa'îd Khân (A H. 716–736 A.D 1316–1335) There are a great many controversies among the biographers of this poet Some call him a native of Isfahân, while others say that he was originally from Marâgah. Again, he is confounded in most tadkiras with his spiritual guide Auhad-ud-Dîn Kirmânî (d A H 697 = A D 1297), who was a Sûfî poet of no less distinction, and is the author of the well-known Sûfic Masnawî مصباح الارواح (see Hâj Khal, vol VIII, p. 577). But it seems probable that Auhadî was born in Marâgah during the reign of Argûn Khân (A H 683–690 = A D. 1284–1291), but as he frequently resided in Isfahân he is also called Isfahânî From an early age he led a pious life, and subsequently became the disciple of Shaykh Auhad ud-Dîn Hâmid al Kirmânî, from whom he derived his poetical name Auhadî It is said that Auhadî came to Tabrîz during the reign of Sultân Abû Sa'îd Khân, and, after receiving great honours and distinctions from that monarch and his Wazir Khwâjah Giyâs ud-Dîn Muhammad bin Khwâjah Rashîd, returned to Isfahân with ample reward Besides the dîwân he left a poem entitled Jâm-i-Jam (see the following number), and another called Dah Nâmah (see Rieu Supplt, No 258), consisting of ten love-letters, which the poet composed in A H 706 = A D. 1306 at the request of the Wazîr Wajih-ud-Dîn Yûsuf (Daulat Shâh, p. 210, reads Diyâ-ud-Dîn Yûsuf), a grandson of the celebrated Khwâjah Nasir-ud-Dîn Tûsî (d. A.H. 672 = A D 1274)

The author of the Majma' ul-Fusahâ, vol I, says that Auhadî has also left a poem entitled Anîs-ul-'Âshiqîn

Auhadî died, according to the inscription on his tomb at Marâgah, as stated in Jâmî's Nafahât, p. 706, in A H. 738 = A D. 1337. See also Habîb-us-Siyar, vol iii, Juz I, p 125, Riyâd-ush-Shu'arâ, fol. 16ᵇ; Khulâsat-ul-Afkâr, fol. 21ᵃ, and Nashtar-i-'Ishq, fol 92.

Daulat Shâh has erroneously placed Auḥadî's death in A.H. 697 = A.D. 1297, which is the date of death of his spiritual guide Auḥad-ud-Dîn Kirmânî; and this has been blindly followed by Amîn Râzî in his Haft Iqlîm, fol. 249ᵃ. Sulṭân Ḥusayn Bâyaqrâ, in his Majâlis-ul-'Ushshâq, fol. 69, still more absurdly places the poet's death nearly two centuries earlier, i.e. in A.H. 554 = A.D. 1159, and the author of the Majma'ul Fuṣaḥâ accepts this date without any hesitation.

The dîwân of Auḥadî is noticed in Rieu, ii, p. 618, Rieu Supplt., No. 258. See also Sprenger, Oudh Cat., p. 360, and Ḥâj. Khal., vol. iii, p. 264.

Contents:—

This copy begins with a Qaṣîdah, the initial line of which runs thus:—

چرا پنهان شدی از من تو با چندین هویدائی
کجا پنهان توانی شد که همچون روز پیدائی

The initial Qaṣîdah is followed by a few Tarkîb-bands, after which run the Qaṣîdas again.

fol. 40ᵇ. Tarji'bands, beginning:—

عشق خروشی که عیان دیده‌ام
سبزه بجوشی که زبان دیده‌ام

fol. 52ᵇ. Ġazals, alphabetically arranged, beginning:—

چگونه دل نه سپارم بصورت تو نگارا
که در جمال تو دیدم کمال صنع خدارا

On fol. 128ᵃ are found some Tarkîb-i-Murabba', which begin thus:—

آن سرو سهی چه نام دارد
کان قامت خوشخرام دارد

After which the usual Ġazals are continued.

fol. 329ᵇ. Rubâ'îs, beginning:—

یارب جبروت و پادشاهیت که دید
لطف و کرم نامتناهیت که دید

Comp. Rieu Supplt. (loc. cit.) where کنه is substituted for لطف.
Written in an ordinary Nasta'līq.
Dated the 12th Rabī' I, A.H. 1069.
Scribe: عبد القادر.

No. 135.

foll. 194; lines 12; size 7½×4½, 4¾×2¾.

Jâm-i-Jam

OR

The Cup of Jamshīd.

A Masnawî in imitation of Sanâ'î's Hadîqah by the same Auhadî
Beginning —

قل هو الله لامره قد قال
من له الحمد دايماً متعال

Daulat Shâh says that when the Jâm-i-Jam was composed it was so much valued that some four hundred copies were taken from it in one month, and that people bought and sold them for high prices

The title of the poem occurs on fol 28ª —

نام این نامه جام جم کردم
وندرو نقش کل رقم کردم

A portion of the prologue is devoted to the praise of Sultán Abú Sa'íd (A H 716–736) and his Wazır Gıyâs-ud-Dîn Muhammad, to the latter of whom the poem is dedicated.

It is divided into three *daurs*, as the poet says on fol 29ª :—

قسمتی راست کردمش بسه دور
تا بیوشنده را نباشد جور

In the epilogue, fol. 192[b], the poet says that he completed the poem in A.H. 733 = A.D. 1332 in one year.

Copies of the Jâm-i-Jam are noticed in G. Flügel, i, p. 543, W. Pertsch, Berlin Cat., pp. 713 and 839–841; Ethé, Bodl. Cat., Nos. 785–789; Ethé, India Office Lib. Cat., Nos. 1228-29; Rieu, ii, p 619; Rieu Supplt., No. 258, ii, and No. 259; see also Ḥâj. Kh, ii, p. 498, Sprenger, Oude Cat., p. 362

Written in a clear and fine Nasta'lîq, within gold and coloured borders, with the headings in red throughout

Not dated, apparently 16th century.

Scribe: اصیل الدین محمد.

No. 136.

foll 119, lines 14; size $7\frac{3}{4}\times4\frac{1}{2}$, $5\frac{1}{4}\times2\frac{3}{4}$.

The same.

A defective and incomplete copy of Auadiḥ's Jâm-i-Jam. Portions at the beginning and likewise at the end are wanting, but an attempt has been made by some artful hand to make the manuscript appear a perfect and complete one by adding the original frontispiece, with the usual بسم الله الرحمن الرحيم in the beginning, and also by finishing the copy with an ordinary modern illumination, with the words تمت تمام شد.

foll 22[b], 43[a] and 61[b] contain faded illustrations

Written in a beautiful clear Nasta'liq within gold coloured borders.

Not dated, apparently 16th century

No. 137.

foll 242, lines, centre column 15; marginal column 13;
size $8\frac{3}{4} \times 5$, $7\frac{1}{2} \times 3\frac{3}{4}$

کلیات ابن یمین

Kulliyât-i-Ibn-i-Yamîn.

The complete poetical works of Ibn-i-Yamîn, the celebrated Qit'ah writer, with a prose preface, foll 1[b]–4[a]

Beginning as in Sprenger, Oude Cat, p. 433 —

الحمد لله الذی خلق بقدرته الغالبة من الماء الخ *

The anonymous author of this preface, who was a contemporary of Ibn-i-Yamîn, says that from his early life he used to associate with the eminent scholars of his time, and having himself a taste for poetry, which he preferred to prose, as he says —

دُر دانهها اگرچه پراکنده هم دلوست
اما کجا نگوهر منظوم میرسد

he intended to collect and arrange the works of Ibn-i-Yamin. But unfortunately, he says, the copy of the poet's works, which, if arranged, would have made a complete diwan, was lost by Ibn-i Yamîn himself in the confusion of the battle at Khawâf in A H 743 = A D. 1342, in which the poet accompanied the Prince Wajih-ud-Din, the second of the Sarbadârs (A H 738–744 = A D 1337-1343) However after ceaseless labours, he succeeded in collecting some of the early poems of Ibn-i-Yamîn, added to them the poet's later compositions, and thus arranged and completed the present diwân in the month of Dilqa'd A H. 756 = A.D 1355

According to Dr Sprenger's copy (loc cit) this preface was compiled in A H. 753 = A.D. 1352

Evidently there is some error in the statement of the compiler of the Cat des MSS et Xylographes, p 358, who says that the poet collected his poems in A.H. 756 = A D 1355. He seems to have mistaken Ibn-i-Yamîn's friend (who, as mentioned above, really compiled the preface and collected the poet's diwan in the said year) for Ibn-i-Yamîn himself.

Amîr Fakhr-ud-Dîn Maḥmûd bin Amîr Yamîn-ud-Dîn Muḥammad,
امیر فخر الدین محمود بن امیر یمین الدین محمد المستوفی الفریومدی
poetically known as Ibn-i-Yamîn, was a native of Faryûmad, which is three days' journey from Sabzwâr. His father, Yamîn-ud-Dîn, by origin a Turk, came to Khurâsân during the time of Sulṭân Muḥammad Khudâ Bandah (A.H. 703–716 = A.D. 1304–1316), and settled in Faryûmad, where he became an intimate friend of the celebrated Wazîr Khwâjah 'Alâ-ud-Dîn Muḥammad. Yamîn-ud-Dîn, who was also a distinguished scholar of his age, occasionally held poetical discussions with his son, and out of the numerous poetical correspondence, which passed between the father and the son, some, as a specimen, are quoted in Daulat Shâh, p. 273 Ibn-i-Yamîn is said to have been a disciple of Shaykh Ḥasan, who played an important part in the history of the Sarbadârs (see Ḥabîb-us-Siyar vol iii, Juz 2, pp 62-63) He spent his life as a panegyrist to the Sarbadârs of Khurâsân (A H. 737–783 = A.D. 1337–1381). Besides his well-known Qiṭ'as, which are the best of his poetical compositions and the celebrity of which has immortalized his name, he has left numerous Qaṣîdas, Ġazals, Rubâ'îs and Maṣnawîs He was renowned for his mild disposition, piety and charitable deeds, and died according to Taqî Kâshî (Oude Cat , p 18), Daulat Shâh, p. 275, Taqî Auḥadî, fol 72, and Ṣuḥuf-i-Ibrâhîm, fol. 20 in A.H. 745 = A D 1344.

Further notices of the poet's life will be found in the Haft Iqlîm, fol. 227, Khulâsat-ul-Afkâr, fol. 214. Âtash Kadah, p 16, and Makhzan-ul Ġara'ib, fol. 30. See also Sprenger, Oude Cat , p. 433, Rieu, p. 825, Rieu Supplt , No 261, ii, Ethé, Bodl. Lib. Cat , Nos. 790–92, Ethé, India Office Lib Cat., Nos 1230-31, Cat des MSS. et Xylographes, p 358, W. Pertsch, Berlin Cat , p 86, and G. Flugel, i, p. 545

The Qiṭ'as of Ibn-i-Yamîn have been translated into German verse by Schlechta Wssehrd, "Ibn Yamîn's Bruchstucke", Vienna, 1852

fol 4ᵃ Qaṣîdas Beginning as in Sprenger, p 434 —

ای دیده در شناخت حال کاینات
باید که باشدت نظری از سر اثات

These few Qaṣîdas are mostly in praise of 'Ali.

fol. 9ᵃ. Tarji'ât Beginning.—

باز فراش چمن یعنی نسیم نوبهار الخ

fol. 10 (margin) a long series of Qaṣîdas Beginning·—

روز جشن عرسست ای شه خوبان عجم
وقت شادیست مباش از غم ایام دژم

These Qaṣîdas are chiefly in praise of Khwâjah 'Alâ-ud-Dîn, Khwâjah Mu'izz-ud-Dîn, Khwâjah Raḍî-ud-Dîn 'Abd-ul-Ḥaq, Shaykh Quṭb-ud-Dîn Khâwarî, Ṭugâ Tîmûr Khân (A.H. 739–752 = A.D. 1338–1351), Wazîr Ġiyâṣ-ud-Dîn Muḥammad Rashîd (d. A.H. 736 = A.D. 1335), Wajîh-ud-Dîn Mas'ûd (A.H. 738–744 = A.D. 1336–1343), Jalâl-ud-Dîn Mas'ûd, Rukn-ud-Dîn Abharî, Sulṭân Yaḥyâ, and several others.

fol. 61[a]. *Muqatta'ât*. Beginning:—

گردش گردون بکامم گر نباشد گو مباش

fol. 141[a] (margin). Qiṭ'as giving the following dates of death of the undermentioned personages:—

Shaykh Ṣadr-ud-Dîn, A.H. 722; Wajîh-ud-Dîn Zingî, A.H. 719, Ġâzân Shâh, A.H. 703, Yaḥyâ, A.H. 702; Yamîn-ud-Dîn, the poet's father, A.H. 722 (but Daulat Shâh, p. 274, gives A.H. 724); Manṣûr 'Alî, A.H. 738; Sulṭân Abû Sa'îd, A.H 736; 'Izz-ud-Dîn, A.H. 748; Jalâl-ud-Dîn Manṣûr, A.H. 751, 'Alâ-ud-Dîn Muḥammad, Wazîr of Persia, A.H. 742; another, 'Alâ-ud-Dîn, A.H. 723; another, 'Izz-ud-Dîn, A.H. 737; Shams-ud-Dîn, A.H. 752, and 'Alî Pâshâ, A.H 754.

Most of these Qiṭ'as bearing the above dates were evidently added by the collector of the dîwân.

fol. 145[a] (margin). Maṣnawî with the heading حکمت و موعظه illustrated by two anecdotes, beginning —

چه خوش گفت فرزانهٔ هوشمند

چو از درج یاقوت بگشاد بند

This is followed by another poem, entitled as رسالهٔ کار نامه Risâla-i-Kâr Nâmah, addressed to the morning breeze, beginning:—

نسیم صبح جانم تازه کردی

رسیدی لطف بی اندازه کردی

In this the poet describes in glowing language the beautiful natural scenery of his native place, Faryûmad, and enumerates with praises the names of his relatives and the distinguished personages of his age. He further states that he wrote this Kâr Nâmah in A H. 741 (A D 1340).

ز هجرت هفتصد بود و چهل و یک

که اندک روزگاری نیک اندک

بدینسان کارنامه کس نگفتست

بر این شاخ کس چون من نرفتست

fol. 151^{a}. Another Maṣnawî, entitled رسالۀ کنز الحکمت Risâla-i-Kanz-ul-Ḥikmat, containing only moral precepts, beginning:—

بنام خدای که هستی ازوست
زبردستی و زیردستی ازوست

fol. 153^{b}. A poem with the heading نصیحت بوزرجمهر beginning:—

شنیدم که میگفت بوزرجمهر
بکسری که ای شاه پیروز چهر

This is followed by several short Maṣnawîs on different subjects.

fol. 157^{a} (margin) المراثی من قصاید beginning.—

ای دوستان ز صحبت دنیا حذر کنید
دنیا پلیست بر سر آن پل گذر کنید

foll. 159^{b}–227^{a}. Ġazals in alphabetical order, beginning:—

زلف مشکین تو سرمایۀ سوداست مرا
لعل شیرین تو شور دل شیداست مرا

The initial lines of the Ġazals quoted in Ethé, Bodl. Lib. Cat., No. 790, and Ethé, Ind. Office Lib. Cat, No. 1230, are not found in this copy.

After a few Mukhammasât on fol. 198^{a}, which begin.—

در عشق تو ای صنم چنانم الخ

the usual order of the Ġazals is continued.

fol. 227^{a} Rubâ'îs, beginning·—

ای از تو جهان پر و تو بیرون ز جهان
پروانۀ شمع رخ تو طوطی جان

The number of Rubâ'îs here is above three hundred

This copy ends with a few Mu'ammâs, etc.

foll. 1^{b}–32^{b} are written in a firm Naskh, and the remaining portion in a clear Nasta'lîq, within coloured borders.

Not dated, apparently 16th century.

Among several seals and 'Arddîdas on fol 1ª is a seal of Muḥammad Ṭâhir

This Muḥammad Ṭâhir, with the title Ṣaf-shikan Khân, was a nobleman of the rank of 3000, who served under 'Âlamgîr, and died in A.H 1085 = A D. 1674

No. 138.

foll. 104, lines 14, size 8¾ × 5½; 6¼ × 3¾

دیوان ابن یمین

Dîwân-i-Ibn-i-Yamîn.

The dîwân of the same Amîr Fakhr-ud-Dîn Maḥmûd Ibn-i-Yamîn

Contents:--

fol 1ᵇ Ġazals in alphabetical order, beginning as in Ethé, Bodl. Lib Cat, No. 790. —

ای خداوند قادر یکتا
مبدع کون و خالق اشیا

fol 83ª Tarjî'bands, beginning as in Ethé, Bodl (ibid) --

چو دور داب در نادر ز درات الخ

fol 86ᵇ A Maṣnawî, beginning -

طلب کن تا خبر از گنج یابی
تو کی این گنج را بی رنج یابی

fol 88ᵇ Mustazâds, beginning —

تا جمع بتان صدف سنگین چه خوش آید در گلشن زیبا
در کاسهٔ زر بادهٔ رنگین چه خوش اید همچو گل رعنا

fol. 89ª Mukhammasât, beginning —

تا چند عمر خویش بخوبان بسر کنیم
من بعد ما ز عشق مجازی حذر کنیم

fol. 89[b]. Rubâ'îs, beginning:—

ای یار که رخسار تو آئینهٔ ماست الخ

fol. 91[b] Fards, beginning:—

ترا ای دل چو موم از آتش غم نرمی بینم

On the same folio is the مناجات, which begins thus:—

پادشها عمر تبه کرده‌ام الخ

The MS. ends with seven majâlis, the first begins thus on fol 93[b] —

تا که این چهره هویدا دارد
عاشقانرا همه شیدا دارد

Written in a clear Nasta'lîq, within gold and coloured ornamented borders, with an illuminated heading at the beginning

Not dated, apparently 17th century

Scribe نجم الدین کشمیری

No. 139.

foll 43, lines 12, size $7\frac{1}{8} \times 4\frac{1}{2}$, $5 \times 2\frac{3}{4}$

انتخاب مقطعات ابن یمین

A Selection from the Qiṭ'as of Ibn-i-Yamîn.

Beginning —

گر ثواب و عقاب خواهد بود
نیک . بد را مخیری بس ازین

Written in ordinary Nasta'lîq, within gold borders

Not dated apparently 16th century

Scribe · اصیل الدین

No. 140.

foll 67, lines 17; size 8½×6, 7×3½.

دیوان بدر چاچ

The Dîwân of Badr-i-Châch.

Beginning --

حمد آن سلطان عالم را که عالم پرور است
انس او در راه ایمان انس و جانرا رهبر است

Badr-ud-Dîn Muḥammad, مولانا بدر الدین محمد الشاشی, was a native of Châch, or Shâsh, the modern Tashkand, also called Banâkit. He came to India and spent the greater portion of his life as a panegyrist in the court of Sultân Muḥammad bin Tuġlaq (A.H. 725-752 = A.D 1325-1351)

This most accomplished scholarly King of India, who was well versed in science, philosophy, literature, poetry and caligraphy, conceived great favours for the poet, and conferred upon him the title of فخر الزمان, to which the poet refers thus on fol 7[b] --

درین در بدر چاچی را سخن شیرین غلامی دان
اگرچه خسرو عالم کند فخر الزمان نامش

In some places in the diwân he also adopts the poetical title of چاچی.

Though a poet of no little celebrity very meagre notices on his life are found, and in a few Tadkiras only

Of the two dates of the poet's death given in Taqî Kâshî, viz. A H. 754 = A.D 1353 and A H. 854 = A D. 1450 (see Sprenger, Oude Cat., p. 19 No 114 and Ethé, India Office Lib. Cat., col 344, No. 114), the former is probably correct

For notices on the poet's life, see Haft Iqlîm, fol. 391[a], Taqî Auḥadî, fol. 133[a]; Yad-i-Baydâ, fol 32[b], Riyâḍ-ush-Shu'arâ, fol. 57[a]. Makhzan-ul-Ġarâ'ib, fol. 95, Âtash Kadah, p. 101; Ṣuḥuf-i-Ibrâhîm, fol.114[b] and Miftâḥ-ut-Tawârîkh, p. 133. Copies of the poet's dîwân are noticed in Sprenger, Oude Cat., p. 367; Rieu, iii, pp. 1031[b]-1032[a] and 1046[a]. Ethé, Bodl. Lib. Cat., No. 793 and Ethé, Ind. Office Lib Cat, Nos 1232 and 1233,

The dîwân contains Qaṣîdas mostly in praise of Muḥammad bin Tuġlaq, and some referring to several contemporary events. Some Ġazals, Qiṭ'as, satirical poems, with a few Rubâ'is at the end, are also found in this copy.

According to this and the following copies, the poet's patron, Muḥammad bin Tuglaq, received the robe of honour (Khil'at) from the Khalîfah in A.H. 745 = A.D. 1344, as would appear from the line on fol 9ª.

هم بتاریخی که مه بر سال هفصد شد فزون

The copy mentioned by Dr Rieu, p. 1046, reads ماه (instead of مه as in our copy), which gives the date A H. 746, but it can be safely remarked that مه is more suitable for the metre of the line than ماه. Several copies read نه instead of مه, which is absurd For the different interpretations of this date see Elliot's History of India, vol. ii, p 568 (footnote).

fol. 37ᵇ. A Qaṣîdah in commemoration of the building of Khurramâbâd A H 744

fol. 44ª Beginning of the first Qit'ah :—

وقت عروس تا نمود نقص طاعتی
در عصر عدل پرور انصاف گسترش

fol. 50ª. A Qaṣîdah in which the poet says that he was ordered by the king to proceed to Deogîr, or Daulatâbâd, in A.H 745, beginning —

بسال دولت شه بود غرهٔ شعبان
که سوی مملکت دیوگیر شد فرمان

The numerical value of دولت شه is equal to A.H. 745.

fol 54ᵇ. Beginning of the first Ġazal —

ای دل شده ساغر عمکش الخ

fol. 60ᵇ. A satirical poem on the poet Nâsir-ud-Din, beginning —

ناصر الدین که از غلو علو الخ

Badâ'ûnî, vol. i, p 241, says that the poet composed a Shâh Nâmah, or poetical account of Muḥammad Tuġlaq's reign, consisting of thirty thousand verses. See also Rieu, iii, p. 1032ª, who quotes the following

verse of the poet (found in this copy on fol 64ᵃ) as expressing the date of completion of that poem in A.H. 745 —

سال تاریخ عرب دولت شه ذیقعده
آسمان عقد گهرهای مرا داد نظام

fol 67ᵃ Rubâ'is. Beginning.—

وقت لب جوی آب دلجو آمد
هنگام گل و شراب گلبو آمد

Copies of his poems are mentioned in Sprenger, Oude Cat, p. 367, Rieu, iii, pp 1031ᵇ, 1032ᵃ and 1046ᵃ, Ethé, Bodl. Lib. Cat, No 793, Ethé, India Office Lib Cat, Nos 1232 and 1233. Translations of some of the poems will be found in Sir H. Elliot's History of India, vol. iii, pp 567–573

The whole dîwân has been lithographed with glosses and vocabulary Lucknow, A H 1261 The Qaṣîdas have also been lithographed in Cawnpûr, A H. 1261, and with a commentary in Râmpûr, A.H. 1289.

Written in an ordinary Nasta'lîq during the reign of Muḥammad Farrukh Siyar (A H 1124–1131 = A D 1712–1718), as will be seen from the following colophon --

بتاریخ بست و هفتم ماه محرم الحرام سنه (?) محمد فرخ سیر
روز دوشنبه بوقت دو پاس روز بر آمده بود و بادشاه متوجه بجانب
شکار رفته بودند ازان وقت تحریر یافت *

No. 141.

foll 97, lines 14, size $8\frac{1}{2} \times 6$, $6\frac{3}{4} \times 4$

The same.

Another copy of the Diwân of Badr-i-Châch. Begins as above

It contains Qasîdas, Muqaṭṭa'ât, and Gazals intermixed with Rubâ'is at the end This copy contains more Gazals and Rubâ'is than the preceding one

Written in ordinary clear Nasta'lîq.

Not dated, apparently 18th century

No. 142.

foll. 57, lines 21, size 9¾×5¼; 7×3¼.

The same.

Begins as above. Contains only Qaṣîdas and Qiṭ'as.

Written in ordinary minute Nasta'lîq Spaces for headings are left blank.

Not dated, apparently 18th century

No. 143.

foll. 106, lines 17, size 8×4½; 6×3

دیوان خواجوی کرمانی

The Dîwân of Khwâjû Kirmânî

Beginning --

اي که زلفت شب قدرست و رخت زیبا عید

عید ما بی تو بعید است و توئی ما را عید

The first few Gazals (foll. 1^b–3^b) are not in alphabetical order, and after some Khamsah poems (foll 4^a-8^a), the Gazals alphabetically arranged begin thus on fol 8^a —

زام گر برگ گلی باشد نه بیند ویس را

ور سلیمان ملک خواهد ننگرد بلقیس را

Kamâl-ud-Dîn Abul 'Aṭâ Maḥmûd bin 'Ali كمال الدین ابو العطا محمود بن علی الکرمانی المعروف به خواجوی کرمانی was born in Kirmân, according to his own statement in the epilogue of Gul-u-Naurûz (quoted by Erdmann in his "Chudschu Germani", Zeitschrift der Deutschen Morg. Gesellschaft, vol. ii, pp. 205–215), on the 5th of

Shawwâl, A.H. 679 = A.D. 1280 (see Rieu, II, p. 620). He received spiritual instructions from the celebrated Rukn-ud-Dîn 'Alâ-ud-Daulah al-Simnânî (d A H. 736 = A.D. 1345) He at first entered the service of Muhammad Muzaffar of the Muzaffarî dynasty, and subsequently went to the court of Shaykh Abû Ishâq, the ruler of Shîrâz (A.H. 742–754 = A D. 1341–1353), in whose praise he composed several poems, and died there, according to the authors of the Nashtar-i-'Ishq, fol 608, Tadkira-i-Husaynî, fol 75[a], and Khazâna-i-'Âmirah, fol. 160[b], in A.H. 753 = A.D. 1352.

According to the verse quoted by Hâj. Khal, vol III, p. 175 and Habîb-us-Siyar, vol. III, Juz 2, p 24, Khwâjû completed his Khamsah in A H 744 = A D 1343. So A H. 742 = A D 1341, given by Daulat Shâh as the date of the poet's death, and followed by Taqî Auhadî, fol 218, is erroneous

In the copy of the Riyâd-ush-Shu'arâ, referred by Dr. Rieu, p. 620[b], Khwâjû's death is given in A H 742, but the author of the Ṣuhuf-i-Ibrâhîm, fol 295, mentions a copy of the same Tadkirah, giving the date A H. 760 = A D 1358, while our copy of the Riyâd-ush-Shu'arâ gives A H. 842 = A D 1438—a most absurd statement.

His Khamsah, which he wrote in imitation of Nizâmi, consists of the following five poems — (1) همای همایون (see the following No). (2) گل و نوروز in the metre of Khusrû and Shîrîn, composed in A.H. 742 and dedicated to Taj-ud-Dîn Ahmad of 'Irâq, who was for some time the Wazîr of Amîr Muhammad Muzaffar. (3) کمال نامه in the metre of Haft Paykar composed in A H 744, (4) گوهر نامه composed in A.H 746, and (5) روضة الانوار a Ṣûfî poem divided into twenty sections. It was composed in A.H. 743, and dedicated to Shams-ud-Dîn Mahmud bin Sâ'in The Khamsah of Khwâjû is noticed in Sprenger, Oude Cat, p 473, and described by Dr Rieu in his Persian Cat, pp. 620–623

On the poet's life and works compare, besides the above-mentioned references, Ethé, Bodl. Lib Cat, Nos. 791-796, Ethé, India Office Lib. Cat., G. Flugel, I, pp. 544, 545, Cat des MSS. et Xylographes, p. 357, W Pertsch, pp. 6 and 70, and Schefer, Chrestomathie Persane, vol. II, Paris, 1885, pp. 251, 252.

Written in ordinary Nasta'lîq

Not dated, apparently 17th century

No. 144.

foll 170, lines 13, size 8¾×4¾, 7×3

همای و همایون

Humâi-u-Humâyûn.

The most popular of all the Maṣnawis of Khwâjû Kirmânî (d. A 753 = A.D. 1352). See No. 143 above.

The poem deals with the love-adventures of Prince Humâi Khâwar and Princess Humâyûn, daughter of a Chinese Emperor

Beginning —

بنام خداوند بالا و پست
که از هستیش هست شد هرچه هست
فروزندهٔ شمسهٔ خاوری
برازندهٔ طاق نیلوفری

In the prologue, fol 8ª, the poet, after highly praising the reign sovereign, Sultân Abû Sa'id Bahadur (A H 716–736 = A D. 1316–133 and his Wazîr Giyâṣ-ud-Dîn Muḥammad (d. A.H. 736 = A.D. 1335), sa that he was persuaded by Abul Fatḥ Majd-ud-Dîn to compose t present poem.

The story itself begins on fol. 19ᵇ —

برازندهٔ در دریای راز
سر درج گوهر چنین کرد باز

In the epilogue the poet says that he completed this poem A H 732 (A.D. 1331), for which he gives the following chronogram —

کنم بذل بر هر که دارد هوس
که تاریخ این نامه بذل است و بس

The word بذل is equal to 732.

The contents of the poem are stated by Erdmann in Zeitschrift der D. M. G., vol. ii, p. 213, and by Krafft, Handschriften der Orientalischen Akademie, p 71. See also Rieu, ii, p 620, Sprenger, Oude Cat , p 472, Ethé, Bodl. Lib. Cat , No 794, Ethé, Ind Office Lib Cat., No 1234, G Flügel, vol i, p 544, and Ḥâj. Khal., vol. vi, p 504

A note at the end of the MS. says that the copy was purchased at Ilahabâd from one Husayn Bakhsh, a merchant of Lucknow, on the 19th October, 1865

Written in a clear Nasta'lîq, within red-ruled borders, with a fantastic 'unwân

Not dated, apparently 17th century

No. 145.

fol. 92 lines 17, size 10×6½, 6⅞×3

The same

A defective copy of Khwâjus Humâi u-Humâyun

Eighteen lines from the beginning and seventeen from the end are missing

It opens thus

گدای درش در شهان پادشاه

بدرگاه او پادشاهان گدا

and breaks off with the following line -

که خواجو چو عیسی روان بخش باش

جهانگیر گرد و جهان بخش باش

A fine correct copy, tolerably old

Written in a fine Nasta'liq

Not dated, apparently 15th century.

A seal of شرف الدین محمد صادق, bearing the date A H. 1072, is fixed at the end

No. 146.

foll. 163, lines 21, size 7¾×4, 6×2¾.

دیوان عماد فقیه

The Dîwân of 'Imâd-i-Faqih.

Beginning with Gazals in alphabetical order —

ای هر دم از عطای تو کامی دیگر مرا
وز شکر نعمت تو دهن پر شکر مرا

Khwâjah 'Imâd-ud Dîn Faqîh خواجه عماد الدین فقیه الکرمانی, a native of Kirmân, flourished during the reign of the Muzaffarides of Fârs, and was a contemporary of the celebrated Hâfiz of Shîrâz. Jalâl-ud-Dîn Shâh Shujâ' (A.H. 759–786 = A.D. 1358–1384) had great regards for the piety and learning of the poet.

The author of the Habîb-us-Siyar, vol. iii, Juz 2, p. 37, and almost all the biographers relate a curious anecdote about the poet's having a cat which used to mimic the poet in his prayers. Shâh Shuja, who greatly esteemed this celebrated Sufi poet, took this incident to be one of his miracles, and Hafiz, being jealous of 'Imâd's position, is said to have addressed a taunting Gazal referring to this incident. The following verse of that Gazal bears a clear allusion —

ای کبک خوش خرام کجا میروی بناز
غره مشو که گربه عابد نماز کرد

The author of the Haft Iqlim, fol. 84b, on the authority of Âdurî's Jawahir-ul Asrâr states that among the modern and ancient poets 'Imâd was the only individual whose poetry was free from all sorts of faults and defects.

Besides the diwan the poet has left several Masnawis, such as — (1) مونس الابرار composed in A.H. 766 (A.D. 1364) (2) صحبت نامه composed in A.H. 731 (A.D. 1330) (3) محبت نامه صاحبدلان composed in A.H. 722 (A.D. 1322), (4) ده نامه; and (5) مصباح الهدایه or طریقت نامه composed in A.H. 750 (A.D. 1349).

The complete poetical works of the poet are noticed in Ethé, Bodl. Lib. Cat, No. 803, on the basis of which copy a detailed account of the poet's work is given by G Ouseley in his Biographical Notices of Persian Poets, pp 195–200 The suggestion by W. Pertsch, in his Berlin Cat, pp. 715 and 716, supported by Dr Ethé, in his India Office Lib Cat, No 1852, that this 'Imâd is the father of Ibn 'Imâd (d A H 800 = A D 1397), the author of the روضة المحبين (see Ethé, Ind. Office Lib Cat, *loc cit.*) and the طرز ودما (see W Pertsch, Berlin Cat, *loc cit*) is most probably correct

'Imad died, according to Daulat Shâh, p 254, and Nashtar-i-'Ishq, fol 1135, in A.H 773 = A D 1371, while the author of the Riyâd-ush-Shu'ara, fol 264ª, places the poet's death in A H 772 = A D. 1370 Taqi Auhadi, fol 482ª, places the poet's death in A H 673 - A D 1274, which is evidently a mistake of the copyist for A H 773

For further notices of the poet's life, see Yad-i-Baydâ, fol 144, Khulâsat ul Afkar, fol 124ª, Makhzan ul-Garâ'ib, fol 536, Miftah-ut-Tawârikh, p 146, and Natâ'ij ul-Afkar, p 287 See also Sprenger, Oude Cat, p 436, and Rieu, Pers Cat, pp 869ª and 871ª

fol 151ª Musammitât Beginning -

ای ز سیلاب فراقت خانهٔ دلها خراب

بیدلانرا آتش هجرت جگر کرده کباب

دارم از حضرت سوالی گر کرمانی جواب

اینکه می بینم نه بیداریست یا رب یا بخواب

خویشتن را در چنین شادی پس از چندین عذاب

fol. 154ᵇ Rubâ'is, in alphabetical order Beginning

شدیی دهقب که بستهٔ خواندند او را

حر تنگدلان عذر ندادند او را

fol 160ᵇ Another series of Rubâ'is without any alphabetical order. Beginning --

با دشمن و با دوست تفضل میکن

بیداد ز هر کس تحمل میکن

The initial Rubâ'i quoted in Ethé, Bodl (*loc. cit.*), is found here on fol 156ª.

foll. 162ᵃ–163ᵇ Qit'as, Rubâ'is and Fards, dealing with riddles (چیستان) and other San'ats. Beginning —

چیست آن همنشین که هر ساعت
با تو گوید ز عالم غیب اسرار

Written in ordinary Nasta'liq, within coloured borders, with a small 'unwân.

Dated 18th Rajab, A.H. 1004.

Scribe: سید قاسم ابن سید جلال

No. 147.

foll. 93, lines 22, size 6¾ × 4½, 5 × 2¾.

غزلیات سلمان

Ġazaliyât-i-Salmân.

The oldest known copy of the collection of the lyrical poems of Salmân, written only thirty three years after the poet's death.

The Ġazals are alphabetically arranged throughout. Beginning —

اگر حسن تو بگشاید نقاب از چهره دعوی را
بگل رضوان براندازید در فردوس اعلی را

Khwajah Jamâl ud Dîn Muhammad Salmân خواجه جمال الدین محمد سلمان بن خواجه علاء الدین محمد الساوی (یا ساوجی) was a native of Sawah, situated between Ray and Hamadân. He came of a noble family of Sâwah, where his father 'Alâ ud-Dîn, was a respectable revenue officer.

The author of the Habîb-us-Siyar, vol. iii, Juz 1, p. 136, says that Salmân composed the Masnawî Firâq Nâmah in A.H. 761 = A.D. 1359, and, referring to this Masnawî, the poet himself says in his following

verse, quoted in Rieu, ii, p. 264, that he had then passed his sixty-first year.

کنون سالم از شصت و یک درگذشت

بساط نشاطم فلک در نوشت

So we can conclude that the poet was born about A H 700 = A D 1300

In following the above statements Dr Rieu, by an oversight, misinterprets the meaning of شصت و یک as "seventy-one" instead of sixty one, and consequently comes to a wrong conclusion that Salman was born about "A.H 690" = A D 1291, instead of A H 700 = A D 1300, and Dr Ethé, in his India Office Lib Cat. No 1237, has unexpectedly accepted the wrong date given by Dr Rieu without noticing the obvious mistake

According to Daulat Shâh, Salmân, Khwajû Kirmâni, 'Ubayd Zâkâni and Nâṣir Bukhari all lived under Sultan Abu Sa'id The earliest compositions of the poet are probably his elegies on the death of Sultan Abû Sa'îd, who died on Rabi' II, A H 736 = A D 1335, the Qasidas which the poet addressed to the Sultân's Wazîr, the celebrated Khwâjah Giyaṣ ud Dîn, who was murdered by order of Amir 'Ali Pâdshâh on the 21st of Ramadân, A H 736 = A D 1335, and his elegies on the death of the distinguished Wazir

Salman entered the service of Sultan Husayn Buzurg (A H 736-757 = A D 1335-1356), and continued to enjoy inestimable honours from the Sultan and his talented wife, the beautiful Dilshâd Khâtûn whom the King had married in the latter part of his life Husayn Buzurg and his son and successor, Shaykh Uways, both began to learn the art of poetry from the poet, and the tutorship of two such royal personages acquired a world wide fame for the celebrated Salman and to this the poet refers in the following verses --

من از یمن اقبال این خاندان

گرفتم جهان را به تیغ زبان

من از خاوران تا در باختر

ز خورشیدم امروز مشهور تر

When Shaykh Uways succeeded his father in A H. 757 = A.D. 1356 the poet obtained further favours from him and his mother Dilshâd Khâtûn. In appreciation of the poet's merit the latter is said to have given him two villages of Ray for composing Qasidas in answer to Ẓahîr-i-Fâryâbî. After the death of his patron, Sulṭân Uways, in

A H. 776 = A.D. 1374, Salmân continued to enjoy for some time the same favour from his son, Sultân Ḥusayn, who was killed by his brother, Sultân Aḥmad, in Ṣafar A H. 784 = A.D. 1382. At least, owing to the failure of eyesight in his old age, Salmân retired from the court and repaired to his native land, Sâwah, where he spent the last days of his life in tranquillity

Salmân enjoys the reputation of one of the best Qaṣîdah writers, and from the poems which he composed in answer to Ẓahîr-i-Fâryâbî, Aṡîr-i-Aumânî, Sanâ'î Ġaznawî and Jamâl-ud-Dîn and Kamâl-ud-Dîn-i-Iṣfahânî, it will be seen that he surpassed his predecessors in the sublimity of style and the novelty of ideas He is said to have held poetical contentions with Sirâj-ud-Dîn Qumrî, and Nâṣir Bukhârî is said to have reckoned himself as a pupil of Salmân

His beautiful artificial Qaṣîdas (قصاید مصنوع), addressed to the Wazîr Giyâs̤-ud-Dîn, which represent curious kinds of Taushîḥât speak of the wonderful genius of the poet and the peculiar versatility of his mind Dr Ethé, in his India Office Lib Cat, No 1241, quotes two verses from one of these Qaṣîdas and explains the chief subtleties contained in those lines Daulat Shah, p 131, in noticing the life of Sayyid Ḏulfaqâr of Shirwân, who flourished during the time of Sulṭân Muḥammad (d A H 617 = A D. 1220), son of Sultân Takesh Khwârizm Shah (d A H. 596 = A D 1200), and was marvellously skilled in composing artificial Qaṣîdas, says that Salmân was the first poet who successfully imitated Ḏulfaqâr in such compositions, and excelled him by adding more Taushîḥat and subtleties in his (Salmân's) own compositions, as Daulât Shâh remarks --

و مثل از خواجه سلمان ساوجی کسی در صنعت شعر مثل
قصیده ذوالفقار نگفته است که مجموع صنایع و بدایع شعر را
شامل باشد و آن قصیده مشتمل است بر توشیحات و دوائر
و زحافات و از هر یک بیت چندین مصاریع و ابیات ملون در بحور
مختلفه اخراج میشود و بیرون می آید و خواجه سلمان صنعتی
چند در قصیدهٔ خود زیادت ساخته *

Dr Ethé, in his Bodl Lib Cat, No 1333 in describing a Taḏkirah which contains chiefly the accounts of those poets who are known for the various arts and peculiarities in their poetical compositions, quotes, as a specimen, a few lines from a Qaṣîdah called معابیح الکلام of the said Ḏulfaqâr, and explains their various subtleties

Besides Qaṣîdas and Ġazals Salmân has left a number of Qiṭ'as and Rubâ'is, extracts from which are quoted in the Taḏkiras

Amîn Râzî, the author of the Haft Iqlîm, seems to be ridiculously prejudiced for Salmân, and ascribes the following two beautiful Rubâ'is of Khayyâm to Salman, although he has once quoted them amongst the quatrains of 'Umar in noticing his life. The two Rubâ'is are:—

آمد سحری ندا ز میخانهٔ ما
کای رند خراباتی دیوانهٔ ما
بر خیز که پر کنیم پیمانه ز می
زان پیش که پر کنند پیمانهٔ ما

دیگر

از بسکه شکست باز ستم توبه
فریاد همیکند ز دستم توبه
دیروز بتوبه شکستم ساغر
امروز بساغری شکستم توبه

Strange to say that Âdur in his Atash Kadah has blindly followed Amin Razi, and attributes, in a similar way, the above quatrains to Salman, although he (Âdur) quotes the first Ruba'i under the life of Khayyam.

The two Magnawis of Salmân, viz جمشد و خورشید and فراق نامه, are noticed in Rieu, Pers. Cat., p. 625.

A complete copy of the poet's diwan, with his Magnawi جمشید و خورشید, will be noticed later on under the "Mixed Contents."

Salmân spent almost his life as a panegyrist to the Îlqâni rulers, and composed, as noticed in the Habib us Siyar, vol. iii, Juz 1, numerous poems relating to several contemporary events, such as —

(1) Qasidah on the occasion of the flight of Shaykh Husayn Buzurg to Bagdâd in A.H. 739 = A.D. 1338.

(2) Qasidah on the occasion of the accession of Sultan Uways in A.H. 757 = A.D. 1356.

(3) Qasidah when Sultân Uways came to Bagdad and was received by Khwajah Mirjân (d. A.H. 775 = A.D. 1373) in A.H. 765 = A.D. 1363.

(4) Qasidah when Sultan Uways went to Musal after a stay of eleven months in Bagdad.

(5) Marsiyah on the death of Amir Qâsim (brother of Sultan Uways) who died of phthisis in A.H. 769 = A.D. 1367.

(6) Marsiyah on the death of Birâm Shah in the same year.

(7) Marṣiyah on the death of Amîr Zâhid (brother of Sulṭân Uways) in A.H. 773 = A.D. 1371.

(8) The most pathetic elegies on the death of his patron Sultân Uways, which took place on Jamâdî II, A.H. 776 = A.D. 1374; one of them runs thus.—

ای فلک آهسته رو کاری نه آسان کردهٔ
ملک ایران را بمرگ شاه ویران کردهٔ
آسمانی را فرود آوردهٔ از اوج خویش
بر زمین افکندهٔ با خاک یکسان کردهٔ
نیست کاری مختصر گر با حقیقت میروی
قصد خون و مال و عرض هر مسلمان کردهٔ

(9) Qaṣidah on the accession of Sultân Husayn in A.H. 776 = A.D. 1374, who was killed by his brother, Sultân Aḥmad, in the month of Safar, A.H. 784 = A.D. 1479.

Dr Rieu, p. 626, says that Salmân composed a Qiṭ'ah on the event of the inundation at Bagdâd in A.H. 775 = A.D. 1373, but the author of the Habib us Siyar (*loc. cit.*) places that event in A.H. 776 = 1374 and says that Khwâjah Naṣir Bukhârî also composed the following Qiṭ'ah on the event of that catastrophe.—

دجله را امسال رفتاری عجب مستانه بود
پای در زنجیر و کف بر لب مگر دیوانه بود

Daulat Shâh, p. 271, however, says that the second part of the above couplet was extemporized by Nâṣir Bukhârî in the presence of Salman, who wanted to test Nasir by reading out before him the first part.

(10) The same author of the Ḥabib-us Siyar, vol. iii, Juz 2, p. 35, says that Salmân addressed two Qaṣidâs to Shâh Shujâ' (d. A.H. 786) on the occasion of his victory in Âdarbâijân in A.H. 777 = A.D. 1375, and that the second Qaṣidah of the poet met the highest approval of that king.

From the dates referred to above it is clear that Salmân was still living in A.H. 777 = A.D. 1375.

Regarding the date of the poet's death, Daulat Shah's statement is ridiculously inconsistent. He says that Salmân died in A.H. 769 = A.D.

1367, while later on he relates that the poet attended the funeral procession of his patron, Sulṭân Uways, which took place in A.H. 775 = A D. 1373, with mournings. Strange to say, the authors of the 'Urafât, fol 311ᵃ; Mir'ât-ul-Khayâl, p 73, Riyâḍ-ush-Shu'arâ, fol. 176ᵃ, and several others, have blindly followed Daulat Shâh's date without detecting this palpable blunder. The author of the Majma'ul Fusahâ, vol ii, p 19, is still more inaccurate in placing the poet's death in A.H. 669 = A D. 1270—a date which is about twenty years earlier than the poet's birth

Gulâm 'Alî Âzâd, in his Khazâna-i-'Âmirah, fol 189ᵇ, says that while compiling the said Tadkirah, he came into possession of a copy of Salmân's diwân, dated the Muharram, A H 791 = A.D. 1388, written (thirteen years after the death of the poet) by one Nâsir bin Bazurchmihr This scribe noted a Qit'ah at the end of that MS which gives a very accurate date of Salmân's death, viz Monday evening the 12th of Ṣafar, A H 778 = A D 1376, in the following two last lines —

بمر شام دوشنبه یب از صفر بوده
که نقد عمر بیکدم چو صبح کرد نثار
بساط دار قرار است سال تاریخش
چو کرد میل بسوی بساط دار قرار

The words یب = 12 and بساط دار قرار = 778

I am inclined to support strongly the learned Âzâd in his assertion that the author of the above Qit'ah was a contemporary of Salmân, and that the above date is most likely correct This date has also been given in Khulasat-ul-Afkâr, fol 80ᵇ, Nashtar i-'Ishq, fol 813, Natâ'ij-ul-Afkar, p. 207, and Sham'i Anjuman, p 193

For other notices on the poet's life and his works see Makhzan-ul-Garâ'ib fol. 335, Suhuf-i-Ibrâhim, fol 375, H Kh., vol iv, p. 389, and Bahâristan, fol 102 See also Ouseley, Biographical Notices, p 117, Sprenger, Oude Cat, p 555, W Pertsch, Berlin Cat pp. 842 843 Schefer Chrestomathie Persane, vol i, Paris, 1883, pp. 114, 115, Rieu, ii, p. 624, Rieu suppl, Nos 220 Art iii, and 265, Ethe, Bodl Lib. Cat, Nos 807–810, Ethe India Office Lib Cat, Nos 1237 1242

Some select poems are published in Bland's "Century of Persian Gazals", No. 4, and in Erdmann Zeitschriften der D M G, xv pp 758–772

Written in a fine minute Naskh, within gold borders, with a small faded heading in the beginning The headings are written in gold throughout.

The colophon, dated A.H 811, runs thus :—

تمت الكتاب الغزليات . . . . . جمادی الثانی سنه احدی و عشر ثمانمایة .

Presented by
Murshid Nawâb of Patna.

No. 148.

foll 186, lines 14, size 9×6, 5½×2¾

مہر و مشتری

Mihr-u-Mushtarî.

Beginning —

بنام پادشاه عالم عشق
که بر دلها نهد ذوق غم عشق

Different readings of the second parts of the first eight verses are given here on the margin Comp Rieu, p. 626, Sprenger, Oude Cat, p 312, Ethé, Bodl Lib Cat, No 811, Ethe, Ind Office Lib Cat, No. 1244, etc, where the second part of the above quoted verse differs in different MSS See also the Cat of Persian and Arabic MSS in the Ind Office Lib (p 31), by Dr E D Ross and E G Browne, where the first eight bayats are altogether in a different metre.

The author of this romantic Maşnawî "Sun and Jupiter", Shams-ud-Din Muhammad Aşşâr مولانا شمس الدین محمد عصار التبریزی a native of Tabriz, flourished during the reign of the Îlqâni Sovereign Sultân Shaykh Uways (A H 757-776 = A D 1356-1374), and was a contemporary of the celebrated Salmân of Sâwah 'Aşşâr, though a good poet of his time, never found favour in the eyes of the public, nor were his works appreciated by his contemporaries for which the poet bitterly complains in the prologue of the present poem. 'Aşşâr further adds that, finding himself neglected, he went into solitude, till one of his friends, who visited him one night, encouraged him to complete his poetical works by adding to them a Maşnawî The poet reluctantly yielded to the request of his friend, to whom he related the story of Mihr-u Mushtarî.—

پس آنکه کردم از راه درایت
بمهر و مشتری با وی حکایت

Besides the present poem 'Aṣṣâr is said to have left many Qaṣîdas and Ġazals

'Aṣṣâr's death is generally fixed in A.H. 784 = A.D. 1382.

The author of the Ṣuḥuf-i-Ibrâhîm, fol. 591ª, places the poet's death in A.H. 764 = A.D. 1362. But this seems improbable, since we learn from the epilogue that the poem was completed on Friday, the 4th Shawwâl, A.H. 778 = A.D. 1376

بروز جمعه دال از ماه شوال
ز هجرت رفته حا و عین با ذال
قریب پنج ساعت رفته از روز
بوقت اختیار و فال فیروز

Other copies noticed in other catalogues bear 10th Shawwâl instead of 4th.

The Maṣnawi is said to contain five thousand one hundred and twenty distichs.—

که ابیات بدیعش را عدد چیست
بگویش پنج الفست و صد و بیست

fol 10ᵇ Begins the story —

چنین دارم ز تاریخ کهن یاد
که در اصطخر شاهی بود با داد

Compare the catalogue by E D. Ross and E. G. Browne (ibid.) where the second line correctly reads اصطخر instead of اصطخر (see Yâqut, vol i, p. 299). For notices on the poet's life and other copies of the Maṣnawi, see the catalogues referred to above and Haft Iqlîm, fol 130ª, Makhzan-ul-Ġarâ'ib, fol 523, Bahâristân, fol. 103ª, Atash Kadah, p 49; Ouseley Biogr. Notices, 201-226, G. Flügel, i, p. 547, Cat. des MSS. et Xylographes, p 359; J. C. Tornburg, p. 111, Pieper, Comment de Mihri et Muschteri, amoribus, Berlin, 1839, and Stimmen aus dem Morgenlande, Hirschberg, 1850, pp. 266, 449. See also Ḥâj. Khal, vol vi, p. 227

A Turkish translation of the poem is noticed in the Paris Catalogue, No. 313, and in J. Aumer, Türkische Handschriften, No. 178.

foll. 44b, 93b, 127b and 162b of this MS. contain slightly faded illustrations in a good Persian style.

A note in white at the head of the illustration on fol. 44b runs thus —

برسم کتابخانهٔ خاقانی الاعظم ولی محمد بهادر خان خلد الله

تعالی ملکه *

This Walî Muḥammad was probably the second king of the Astrâkhân Dynasty, who succeeded Bâqî Muḥammad in A.H. 1014 = A.D. 1605, and reigned till A.H. 1017 = A.D. 1608.

Written in a beautiful and clear Nasta'lîq, within gold and coloured borders, with a small faded heading at the beginning.

Dated A.H. 1017

Scribe: محمود بن محمد مومن البخاری

According to Taqî Kâshî (Oude Cat., p. 26) the poet Nigâhî, of Arân, near Kâshân, who died in A.H. 979 = A.D. 1571, left in imitation of this مهر و مشتری a Masnawî to which he gave the same title.

No. 149.

foll 67 lines 14, size 10¼ × 6, 6¾ × 3¼

دیوان رکن الدین صاین

The Dîwân of Rukn-ud-dîn Şâ'in.

Beginning —

سافیا یک نفسم بی می و معشوق مدار

که مرا بی می و معشوق دمی نیست قرار

Rukn-ud-Dîn Harawî, better known as Rukn-i-Şa'in مولانا رکن الدین هروی معروف به رکن صاین of Herât, flourished during the time of Sulṭân Abû Sa'îd Bahâdur Khân (A.H. 716–736 = A.D. 1316–1335). After the death of this monarch Rukn-ud-Dîn entered the service of Sulṭân Ṭugâ Tîmûr Khan (A.H. 737-753 = A.D. 1336–1352), who, to make up for his own want of education, eagerly sought the learned society of the poet. It is said that on one occasion the poet passed

some disparaging remark upon the aptitude of the monarch, who somehow or other overheard it, and caused the poet to suffer imprisonment for some time Rukn-ud-Dîn subsequently became a favourite companion of Sulṭân Mubâriz-ud-Dîn Muḥammad al-Muẓaffar, the founder of the Muẓaffarî dynasty of Fârs, who ascended the throne in A.H 713 = A.D. 1313, was deposed and blinded in A.H. 760 = A.D. 1358 by his sons Shâh Shujâ' (A.H. 760–786 = A.D. 1358–1384) and Shâh Maḥmûd (d. A.H 776 = A.D 1374), and died a prisoner in A.H. 765 = A.D. 1363. It is narrated in the Rauḍat-uṣ-Ṣafâ, vol. iv, p. 147, that on the occasion when Shâh Shujâ' and Shâh Maḥmûd went to seize their father Mubâriz-ud-Dîn, Rukn-ud-Dîn was the only person in attendance on that unfortunate monarch. In the midst of the horror the poet threw himself down from the upper floor and began to use abusive language towards Shâh Shujâ'. Rukn-ud-Dîn, however, narrowly escaped death from a severe wound inflicted by Shujâ', who on recognizing the poet begged his forgiveness and ordered the physicians to attend on Rukn-ud-Dîn. After his recovery Rukn-ud-Dîn attached himself to the services of Shâh Shujâ', but died shortly after while accompanying the prince to Yazd.

Taqî Kâshî's statement that Rukn-ud-Dîn Ṣâ'in and Rukn-ud-Dîn Harawî were two different persons (*vide* Sprenger, Oude Cat., p. 18, Nos 91 and 94) is not supported by any of the poet's biographers. Moreover, we distinctly read in the Rauḍat-uṣ Ṣafa (*loc. cit.*) that Rukn-ud-Dîn Harawî was known among the poets as Rukn-i-Ṣa'in مولانا رکن الدین هریوی که درمیان شعرا برکن صاین اشتهار دارد الخ

Daulat Shâh, p. 237, followed by the authors of the Âtash Kadah, p. 113, and the Makhzan-ul-Ġarâ'ib, fol 274, says that Rukn-ud-Dîn was a Qâḍî's son of Simnân, and adds that besides the dîwân the poet has left a ده نامه. According to Taqî Auḥadî, f. 261, Rukn-ud-Dîn was a companion of Sayyid Husaynî Sâdât (see No 117 above) and of Shâh Sayyid Ni'mat Ullâh Walî (see No 167 below) This statement is followed by Ârzû, who, however, calls the poet a native of Isfahân

The poet died, as stated by the author of the Ṣuḥuf-i-Ibrahîm, fol. 343ᵃ, in A.H. 764 = A.D 1362.

For further notices on the poet's life see, besides the references mentioned above, Ḥabîb-us-Siyar, vol. iii, Juz 2, p. 25, Haft Iqlîm, fol 189ᵃ, etc

The dîwân consists mostly of Qaṣîdas and a few Qiṭ'as, Ġazals, Fards and Rubâ'îs, without any alphabetical arrangement. Most of the Qaṣîdas are devoted to the praise of Ġiyâṣ-ud-Dîn bin Rashîd-ud-Dîn (Wazîr of Sulṭân Abû Sa'îd) and Mubâriz-ud-Dîn. Some satirical poems are addressed to Abû Isḥâq (A.H. 742–754 = A.D. 1341–1353), his

Wazîr Shams-ud-Dîn Muḥammad bin Ṣa'in and to Shâh Maḥmûd, brother of Shâh Shujâ'.

Copies of Rukn-i-Ṣâ'in's dîwân are very rare.

Written in a clear Nasta'lîq, within gold borders, with a finely decorated heading, and a double-page illumination in the beginning.

Dated Ṣafar, A.H. 883.

No. 150.

foll. 14, lines 15; size 6¾ × 3½, 5¾ × 2½

ديوان على همدانى

Dîwân-i-'Alî-i-Hamadânî.

A small collection of the religious and mystical poems of Sayyid 'Alî of Hamadân

Beginning:—

اى گرفتاران عشقت فارغ از مال و منال

والهان حضرتت را از خود و جنت ملال

Cf. Rieu, ii, p. 825ᵃ, iii, where the last word ملال is wrongly substituted by منال

Amîr Sayyid 'Alî bin Shihâb-ud-Dîn al-Hamadânî, امير سيد على الملقب بعلى الثانى الهمدانى بن شهاب الدين بن محمد الحسينى known as 'Alî II, one of the most distinguished saints of his age and founder of a Ṣûfî sect, was born on the 12th Rajab, A.H. 714 = A.D. 1314 He was a direct descendant of the prophet, and for his full pedigree we refer to the Mastûrât in Ethé, Ind Office Lib. Cat., No. 1850, the Khulâsat-ul-Manâqib in Ethé, Bodl. Lib. Cat., No 1264, and the Majâlis-ul-Mu'minîn, fol 373ᵃ Dr Ethé, in his Bodl. Lib. Cat., *loc cit.*, in noticing the aforesaid Khulâsat-ul-Manâqib, says that it was compiled by Sayyid 'Alî himself, while the author of the Majâlis-ul-Mu'minîn, *loc. cit*, is of opinion that the author of the said work was Maulânâ Nûr ud-Dîn Ja'far al-Badakhshî, a very learned pupil of Sayyid 'Alî

Sayyid 'Alî was the disciple of Shaykh Sharaf-ud-Dîn Maḥmûd of Mazdaqân (in Ray), but also received his spiritual instructions from Shaykh Taqî-ud-Dîn 'Alî Dûstî, whose principles he generally followed. After Taqî-ud-Dîn's death Sayyid 'Alî reverted to his former master, and at his instruction he travelled all over the Moslem world, gathering a large number of followers from every quarter. He went to Kashmîr, according to the Mastûrât (see Ethé Ind Office Lib. Cat., *loc. cit.*), in A.H. 741 = A.D. 1340 (but Dr. Rieu, p. 447, places this event in A.H. 781 = A.D. 1379), where almost all the inhabitants of that city flocked round him and became his disciples A saint with an immense fame, at the head of a large number of Darwîshes, he was highly respected by the kings and nobles of his time and was almost worshipped by his followers On his way to Persia from Kashmîr, Sayyid 'Alî died on the 6th Dulḥijjah, A.H 786 = A D. 1374, at the age of seventy-three, and was buried in Khuttilân It is said that at the time of his death he uttered the words بسم الله الرحمن الرحيم which formed the chronogram of his death.

Other Persian works by Sâyyid 'Alî are —

ذخيرة الملوك, the well-known work on ethics and politics (see Rieu, p. 447, G Flugel, iii, p 284, Ethé, Bodl Lib. Cat , Nos. 1451--1453; W. Pertsch, Berlin Cat., p. 7, No 5, C. T. Tornberg, p. 290, Cat. Codd. Or. Lugd. Bat., iv, p 220 etc.), حل النصوص a commentary on the well-known mystic work فصوص الحکم of Ibn-i-'Arabi, who d A.H 638 = A.D 1204, مشارق الاذواق, a commentary on the wine-qaṣîdah of 'Umar Ibn-ul-Fâriḍ, who died in A.H. 786 = A.D. 1385, رسالة الاصطلاحات, a treatise on Ṣufic terms and expressions (see W. Pertsch, Berlin Cat., p. 275. No. 4), the mystical treatise خلاصة المناقب composed in A H. 778 = A.D. 1376 علم القيافة or Physiognomy (see Ethé, Bodl Lib. Cat., No 1241, 28), letters, (see Rieu, ii, p. 835[b], No. IV), for small mystical tracts (see Rieu, ii, p. 836[a], W. Pertsch, No 9, 7; Berlin Cat., pp. 235, 5, and 379, 2, Fleischer, Cat. Dresden, No 198, 20, etc.), ده قاعدة, or ten rules of contemplative life (see Rieu, ii, p. 829, No. XI, and G. Flügel, iii, p. 420). Some of Sayyid 'Alî's works are also noticed in Blochet's Cat. des Manuscripts Persans, Paris, Nos. 156-57. On Arabic works of Sayyid 'Alî, see Arabic Cat. of the British Mus , p 406, Loth, Arabic Cat., pp 94 and 195, Rieu Supplement, p. 12, etc

For further notices on Sayyid 'Alî's life and his works, see, besides the references given above, Ḥabîb-us-Siyar, vol. iii, Juz 3, p. 87, Nafaḥât-ul-Uns, p. 515, Daulat Shâh, p. 325; Haft Iqlîm, fol. 277[a], Taqî Auḥadî, fol. 478[a]; Majma'un Nafâ'is, vol. ii, fol. 306[a]; Riyâḍ-ush-

Shu'arâ, fol. 263ᵇ; Makhzan-ul-Gârâ'ib, fol. 548; Miftâḥ-ut-Tawarîkh, p. 143; Majma'ul-Fuṣaḥâ, vol. i, p. 340, etc. See also Ḥâj Khal., vol. iv, p. 426, and Rieu, p. 447.

Written in a clear Nasta'lîq, within gold and coloured borders, with an ordinary small frontispiece.

Not dated, apparently 16th century

No. 151.

foll. 201; lines 15, size 8¾ × 5¾, 6 × 3½

دیوان حافظ

Dîwân-i-Ḥâfiẓ.

The lyrical poems of the celebrated Ḥâfiẓ of Shîrâz.

This extremely rare MS. is no doubt one of the most valuable possessions of this library. It bears numerous marginal notes in the handwriting of the emperors Humâyûn and Jahângîr, who, after consulting the odes (according to a popular belief of the Muhammadans, they reveal the hidden secrets of fate like an oracle), have made notes on the margin which explain in most instances the particular reasons for consulting the odes and the results that followed after consulting them. There is an autographic note on a fly-leaf at the end by Sulṭân Ḥusayn Bâyaqrâ.

It seems proper to mention here that in pursuance of an old and popular belief, the Muhammadans occasionally take omens from passages of the Holy Qurân, the Ṣûfic Maṣnawî of Jalâl-ud-Dîn Rûmî and the mystic poems of Ḥâfiz In ancient times the Romans and the Arabs used to take omens from the flights and cries of birds and from many other incidents; but such auguries were discouraged among the Arabs by the introduction of Islâm. In the middle ages of Christendom the Iliad and the Odyssey of Homer continued to be regarded with high veneration. Verses from the poems were selected at random and men's destinies were foretold This belief developed to such an extent that the physicians of the time freely recommended, as a remedy for ague, the placing under the patient's head every night of a copy of the fourth book of the Iliad

Notwithstanding the difference of opinions among the Muhammadan jurists as to the legality of taking omens from a book or an incident the dîwân of Ḥafiẓ has gained the widest popularity as a book to be consulted by those who seek to look into the future, and as such has been the subject of numerous compositions. Ḥâj. Khal., vol. iii, p. 272 says that Muḥammad bin Shaykh Muḥammad al-Harawî wrote a treatise on the omens taken from the dîwân of Ḥafiẓ, mentioning the occasions on which the odes were consulted and the results that followed. The same Ḥâj. Khal. further states that Kafawî Maulâ Ḥusayn, who died after A.H 980 = A D. 1572, also wrote a treatise in Turkish on the omens of the poems of Ḥâfiẓ, illustrating the discussions with beautiful anecdotes.

There seem to be various ways of taking omens from the dîwân of Ḥâfiẓ. The most common way is to take an omen from the verse which first meets the eyes of the person consulting the dîwân. In some cases the entire Ġazal, to which that particular verse belongs, serves the purpose of an omen. Some people take the omen from the maṭla' or the first verse of a Ġazal opened at random; while others count forward from the maṭla' and take the omen from the seventh verse. Mehdî Alî Khân, the author of the Târîkh-i-Nâdirî, fol. 66ᵃ, under the year A H. 1142 = A D 1729, while narrating the story of Nâdir Shâh's taking an omen from the poems of Ḥâfiẓ, quotes the following two verses of the poet which met Nâdir's eyes on opening the dîwân:—

اگرچه باده فرح بخش و باد گل بیز است
ببانگ چنگ مخور می که محتسب تیز است
عراق و فارس گرفتی بشعر خوش حافظ
بیا که نوبت بغداد و وقت تبریز است

It will be seen that the second verse, according to which Nâdir acted and conquered Fârs and Baġdâd, is the seventh verse of the Ġazal which begins with the first verse.

One very interesting way of taking omens from the poems of Ḥâfiẓ is given thus at the end of the copy, No. 155

ترکیب فالنامه حضرت خواجه حافظ - نیت در دل داشته فاتحه بنام حضرت خواجه حافظ و شاخ نبات خوانده بعمل آرد فال نیک یا بد معلوم خواهد شد - در خانهٔ از خانها انگشت نهد و آن خانه را گذاشته شمار نماید نهم خانه را حرف نویسد

باین طور تمام نقش هرگاه تمام شود از سر نقش همان طور حروف
نهم نویسد مگر بالا این حرف را تاکه انگشت نهاده بود همه‌ها
جمع کند مصرع سر غزل بر می‌آید

ف	و	ا	ر	ر	ا	خ	ب	ی	ک	ر	ط	ک	م	م
ز	ب	ز	ز	ن	ر	ت	ی	ل	ا	ح	ا	ی	ز	ا
ا	ا	ا	غ	ن	ا	ی	ا	م	ت	ی	ب	م	ب	ع
ت	ا	ر	م	ا	د	ا	ی	ن	م	ه	ک	ن	ط	و
ز	ز	ا	د	ا	و	د	ی	م	ن	ی	ه	ز	د	ن
م	ت	ل	ا	و	د	ل	ف	ی	ز	ز	ک	د	و	د
م	و	ن	ر	خ	د	ی	م	خ	ر	ج	ک	غ	·	ه
ت	ی	ی	ا	ا	و	ک	د	د	ب	پ	ر	خ	ن	ن
ه	ل	ن	ت	و	ا	ب	و	ن	ن	ی	ا	ف	خ	د
غ	م	ن	و	ز	ه	ک	ب	ک	ا	د	م	س	ف	ش
خ	ن	ب	ا	ک	پ	م	ا	ش	ی	خ	ز	ش	ت	س
ی	م	د	س	ی	و	ا	د	ح	د	ا	ز	ب	ز	ا
ا	د	م	ه	پ	خ	ط	م	ی	ر	ا	ر	ن	ه	ت
و	ا	ی	ب	ن	م	ا	پ	ب	ر	ی	و	ل	ه	ب
م	ز	ش	د	ز	ف	م	ه	ش	ی	و	ن	ی	ب	ک

A person places his finger on one of the letters He begins counting from the next letter and counts nine. The ninth letter will be one of the letters of a word in a hemistich. He counts nine again, and takes the ninth letter, and so on until he reaches the letter upon which he first placed his finger. He will then have all the letters of all the words of the first hemistich of a matla' and in their proper order, and all he will have to do will be to decide which is the first word of the hemistich because the first-found letter will not necessarily have been the first of the first word, but it may have been a letter in the middle of one of the

words. The hemistich thus obtained, when added to the second part, which can easily be found in the dîwân, will serve the purpose of an omen. For instance, if the finger is placed on the 157th letter, that is ش ; leaving it out and counting from the next, every ninth letter is taken. These letters will stand thus.—

ا و ر م ب ک ف | ط ا ل ع ا ک ر م د د ک ن د د ا م ن ش

That is to say,

اورم بکف | طالع اکر مدد کند دامنش

Now if a little discretion is used it will be found that these letters, beginning from the printed line, form the following matla‘ of Ḥâfiẓ:—

طالع اگر مدد کند دامنش آورم بکف

and the second part,

گر بکشم زهی طرب ور بکشد زهی شرف

can be found in the dîwân.

The name of Ḥâfiẓ is familiarly known to all Persian students as "Lisân-ul-Ġayb", or "The Voice of Mystery" In connection with this title, the author of the Natâ'ij-ul-Afkâr (a very modern work) relates the following interesting story That on the death of Ḥâfiẓ, people, on account of his apparent sinfulness, objected to approach his bier. It was then decided that scattered verses from his odes, written on separate slips of paper, should be placed in a vessel and one drawn out by an unlettered child, and the dispute be decided by the sense of the verse. This was done, and the slip containing the following verse was drawn —

قدم دریغ مدار از جنازهٔ حافظ
که گرچه غرق گناهست میرود به بهشت

All accepted the omen of this verse and offered prayers for him. So, the author of the above-named work says, from that very day Ḥâfiẓ became known as "Lisân-ul-Ġayb" But this story seems to be quite unfounded; as Muḥammad Gulandâm, who was a friend and contemporary of Ḥâfiẓ, and who collected and prefaced the poet's dîwân after his death, does not designate the poet by any such title as "Lisân-ul-Ġayb"; nor does he make even the slightest reference to this title It seems almost certain that during his lifetime and for some years after his death Ḥâfiẓ was not called "Lisân-ul-Ġayb" or "Tarjamân-ul-

Asrâr". In the MS. copy of معجل نصيبى (No. D. 278 in the Asiatic Society of Bengal), in which the historical accounts from the beginning of the world down to the author's time (the last date mentioned is A.H. 845 = A.D. 1441) are arranged in chronological order, the author who calls himself in the preface احمد بن محمد يحيى معروف به فصيح خوافى under the year A H 792 = A.D. 1389, designates Ḥâfiẓ as مولانا اعظم افتخار الافاضل شمس الملة و الدين محمد الحافظ الشيرازى and does not mention the poet's name with either of the above titles. Even 'Abd-ur-Razzâq of Samarqand (d. A H. 887 = A.D. 1482), in his Maṭla'-us-Sa'dayn (composed in A.H. 875 = A.D 1470), does not designate the poet with any such titles. But the celebrated Jâmî, in his Nafaḥât-ul-Uns (composed in A.H. 875 = A.D. 1470), distinctly designates Hâfiz as لسان الغيب و ترجمان الاسرار; while in his Bahâristân (composed A.H. 892 = A.D. 1436) the same Jâmî tells us that, as the verses of Ḥâfiz flowed spontaneously without exertion as if they had come from the other world, he is called "Lisân-ul-Ġayb"* but this explanation of Jâmî is very reasonably disputed in the Khazâna-i-'Amirah by Âzâd of Bilgrâm, who conceives that a better reason for the term "Lisân-ul Ġayb" might be adduced from the fact that the poet's odes, when consulted, reveal the hidden secrets of fate like an oracle, and the learned biographer quotes the following verse of a well known poet in support of his view —

مردان خاک هم خبر از آسمان دهند
فال کلام حافظ شیراز کن لحاظ

Mirzâ Mehdî Khân relates that Nâdir Shâh after expelling the Afġâns from 'Irâq and Fârs, went to visit the tomb of Ḥâfiz. At this time Shâh Ṭahmâsp wished to send Nâdir to Âdarbaijân, while the people of Khurâsân wished him to return to their own country. In this dilemma Nâdir consulted the dîwân of Hâfiẓ, and the following verse met his eye at once :—

عراق و فارس گرفتی بشعر خوش حافظ
بیا که نوبت بغداد و وقت تبریز است

---

* Dr. Steingass, in his Persian-English Dictionary, while explaining the term لسان الغيب, says that this title was given to Ḥâfiẓ by Sa'dî. In this the learned doctor commits a grave chronological error. Hâfiẓ was not born until many years after the death of Sa'dî, which took place in A.H 691 = A.D. 1291.

Nâdir followed the orders of the oracle and succeeded in taking possession of Bağdâd and Tabrîz

I have already cited sufficient evidence to prove the general faith in the dîwân of Ḥâfiẓ as a work to be consulted as an oracle, and have shown that kings, nobles, and even scholars took omens from the odes in moments of suspense and dilemma. In his memoirs, p. 188 (Sayyid Aḥmad's edition), Jahângîr himself says that on several occasions he consulted the odes of Ḥâfiẓ, and that the results which followed were exactly according to the sense of the verse. I quote here the emperor's own words —

در بسیاری از مطالب بدیوان حواجه رجوع نموده‌ام و بحسب
اتفاق انچه برامده نتیجه مطابق همان بخشیده و کم است که
تخلف نموده *

Moreover, this precious copy of the dîwân, which bears marginal notes in the handwriting of the emperors Humâyûn and Jahângîr, indicating in most instances the reasons for and the results of consulting the odes, is a strong evidence in support of the faith in the oracles of Ḥâfiẓ's odes

Unfortunately portions of some of these valuable marginal notes have been cut through by the foolish binder I have, however, made attempts to replace the original words. I have also made an attempt to corroborate the statements of these notes from historical accounts obtained from original sources, such as: (1) The Akbar Nâmah of Abul Faḍl, (2) The Muntakhab-ut-Tawârîkh of Badâûnî, (3) Tuzuk-i-Jahângîrî, or the memoirs of Jahângîr, completed in A H 1033 = A.D. 1623; (4) The Târîkh-i-Salîm Shâhî, or the apocryphal memoirs of Jahângîr, (5) The Iqbâl Nâma-i-Jahângîrî, composed in A.H 1037 = A D 1627, by Musta'id Khân, (6) The Maâṣir-i-Jahângîrî, composed in A.H 1040 = A.D. 1630, by Kâmgâr Ḥusaynî, (7) The Târîkh-i Humâyûnî, composed in A.H 995 = A.D. 1586, by Jauhar, and other works of less importance.

These marginal notes are as follows —

Note I on fol. 24[b].

This note in its original form reads thus:--

....ای نور چشمی شاه... شادیم امید که از تفرقه امان اید

This can be correctly read as follows.—

برای نور چشمی شاه خرم کشادیم امید که از تفرقه امان أید

This note bears no date, and no satisfactory reason for taking the omen is mentioned in the note. But the title شاه and the words امید که از تفرقه امان آید ("I hope that the separation will come to an end") enable us to ascertain the time when this omen was taken.

In the eighth year of Jahângîr's reign (A.H. 1022 = A.D. 1613), when Khurram was sent against the Rânâ, the prince is designated by the author of the Iqbâl Nâmah, p. 72, as Sulṭân Khurram سلطان خرم را ...... بدان صوب دستوری فرمودند

In the eleventh year of Jahângîr's reign we are told that on the last Friday of Shawwâl, A.H. 1025 = A.D. 1616, the emperor gave Sulṭân Khurram the title of Shâh Khurram شاه خرم, and ordered him to march for the conquest of the Deccan. The author of the Iqbâl Nâmah, p. 90, in connection with this title says that from the time of Tîmûr till that time no prince had ever received such a title.

ناگزیر شاهزادهٔ جوان بخت جهانگشای سلطان خرم را که مجددا مهم رانا نموده بودند .... بفتح دکن نامزد فرمودند [و] بخطاب والا شاهی که از زمان صاحبقران گیتی ستان تا حال به هیچ شاهزاده تجویز نشده لطف فرمودند و به شاه خرم ممتاز ساختند *

See also Tuzuk, p. 167, Maâşir-i-Jahângîrî, fol. 92ᵃ.

Again, in the twelfth year of Jahângîr's reign we are told that after the conquest of the Deccan, Khurram came from Burhânpûr and paid his respects to Jahângîr at Mandû on Saturday, the 11th of Shawwal, A.H. 1026 = A.D. 1617, and that as a reward for this conquest the prince received the title of Shâh Jahân شاه جهان. The author of the Iqbâl Nâmah, p. 104, thus refers to this:—

پیش ازین بجلدوی فتح رانا بیست هزاری ذات و ده هزار سوار بنواب قدسی القاب شاهزاده بلند اقبال مرحمت شده بود چون به تسخیر دکن رایت عزیمت بر افراشتند خطاب شاهی ضمیمه سائر مراحم گشت اکنون بجلدوی این خدمت شایسته منصب سی هزاری ذات و بیست هزار سوار و خطاب شاهجهانی عنایت شد *

See also Tuzuk, p. 195, Maâşir-i-Jahângîrî, fol. 100ᵇ.

The date on which the omen was taken may be held to fall within the period when Khurram held the title of Shâh and before he became known as Shâh Jahân, that is, between the end of Shawwal 1025, and the 11th of Shawwal 1026, and this is the period in which a long separation took place between Jahângîr and Khurram. That Jahângîr keenly felt the pain of this separation, the extent of which is particularized by the emperor himself as covering a period of fifteen months and eleven days, can be ascertained from the following words which give expression to the emperor's intense joy in receiving Khurram on his return:—

و بتاریخ روز مبارک شنبه هشتم مهر ماه الهی سنه دوازده جلوس موافق یازدهم شهر شوال سنه هزار و بست و شش هجری بعد از گذشتن سه پهر و یک گهری در قلعه ماندو بمبارکی و فرخی سعادت ملازمت دریافت مدت مفارقت پانزده ماه و یازده روز کشید بعد از تقدیم آداب کورنش و زمین بوس بالای جهروکه طلبیدم و از غایت محبت و شوق بی‌اختیار از جای خود برخاسته در آغوش عاطفت گرفتم چندانکه او در آداب و فروتنی مبالغه نمود من در عنایت و شفقت افزودم و نزدیک حکم نشستن فرمودم الخ *

Our conclusion is that it was during this separation that Jahângîr consulted the diwân, and that he was consoled by the sense of the following verse:—

چشم بد دور کز آن تفرقه خوش باز آورد
طالع نامور و دولت مادر زادت

It is the fifth verse of the ode beginning with the line.—

ساقیا آمدن عید مبارک بادت
وان مواعید که کردی مرواد از یادت

The ode here consists of seven verses. (Brock. No. 75.)

Note II, fol. 38[a].

این غزل خاصه این بیت تفاؤل همایون شد چند بار

"This ode, and particularly this verse, has several times proved to be a good omen."

The ode referred to in the note consists of nine verses, and begins thus:—

بیا که رایت منصور بادشاه رسید

نوید فتح و بشارت بمهر و ماه رسید

Brock, No 277

The particular line from which the omen is taken is the fourth verse of the above Ġazal:—

عزیز مصر بر غم برادران غیور

ز قعر چاه برامد باوج ماه رسید

This undated note does not mention the reason why the omen was taken, nor does it enable us to ascertain its author

The handwriting of this note very closely resembles that of the note No. III (on fol 67[b]), which is unmistakably that of the emperor Humâyûn Moreover, as it is said that the verse proved a good omen, and as the verse is an allusion to Joseph's success, in spite of the hostility of his brothers, we have good reason to believe that the author of this note is no other than Humâyûn. It was owing to the hostile actions of his brothers, Mirzâ Kamrân, Mirzâ 'Askarî and Mirzâ Hindâl, that this emperor, after having been defeated by Shîr Shâh in A.H. 947 = A D 1443, had to leave India and take shelter in Persia under Shâh Ṭahmâsp On his return from Persia Humâyûn had severe struggles with his brothers, whom he completely subjugated and regained the throne of India in A.H. 962 = A D. 1554 It was most probably during these struggles that the emperor took this omen.

Note III, fol. 67[b].

This note distinctly reads thus:—

از فال مصحف که ربک برامد از دیوان حافظ این شاه بیت آمد و چندین بار ابیات مناسب آمده که اگر شرح آنها شود کتابی شود انشاء الله تعالی چون فتح ولایات شرقی و معارزان آن دیار بامر کردکار شود ندر خوبی بخواجه لسان الغیب فرستاده شود و

جمع این تفألات نیز رقم کرده شود بمنه و توفیقه شب دوشنبه
هجدهم ذی حجه سنه ۹۶۲ در شهر دینپناه تحریر یافت و السلام *

This note, dated A.H. 962 (A D. 1554), is written in a bold, steady Naskh, and is quite different from the handwriting of Jahângîr, which is only a crude and unsteady Nasta'liq

Humâyûn's historians unanimously testify to his firm belief in omens. These he drew from passages of the Qurân, the poems of Ḥâfiẓ, and from various incidents In the above note the emperor himself says that on many an occasion he took omens from the poems of Ḥâfiẓ, and that on this particular occasion he also consulted passages of the Qurân. We are told that when this emperor, after blinding Kâmrân in A.H. 960 = A.D. 1552, intended to march against Kashmîr, he took an omen from the Qurân, and the سورهٔ یوسف (12th Sûrah) met his eye, and that, having been convinced by Khwajah Husayn Marwî and others, that this was a bad omen, the emperor gave up the idea of invading Kashmîr at that time. See Ṭabaqât-i-Akbarî, Akbar Nâmah, vol. i, p. 329; Iqbâl Nâmah, vol. i, fol. 137[b] Again, we are told that on the day (middle of Ḍulḥijjah, A H. 961 = A.D. 1553) when the emperor was setting out for the conquest of Hindûstân, he consulted the dîwân of Ḥâfiẓ as an oracle, and the following verse encouraged him to undertake the enterprise:—

دولت از مرغ همایون طلب و سایهٔ او
زانکه با زاغ و زغن شهپر دولت نبود

Some copies read همت instead of دولت in the second hemistich

The author of the Iqbâl Nâmah, vol. i, fol. 143[b], refers to this —

و همایون روز بدیوان لسان الغیب تفاول جستهٔ نوید بشارت
فتح و فیروزی یافتند - دولت از مرغ الخ *

See also Akbar Nâmah, vol i, p. 340.

The verse quoted above is the fourth verse of the ode, which begins thus on fol. 47[a] of this copy --

خستگان را چو طلب باشد و قوت نبود
گر تو بیداد کنی شرط مروت نبود

Brook, No. 216.

Now the شاہ بیت from which the omen is taken, and to which reference is made in the note, is the following:—

نظر بر قرعهٔ توفیق و یمن دولت شاهست
بده کام دل حافظ که فال بختیاران زد

It is the eighth verse of the ode beginning with the line:—

سحر چون خسرو خاور علم بر کوهساران زد
بدست مرحمت یارم در امیدواران زد

(Brock, No. 276.)

The date of taking this omen, *e.g.* A H. 962 (A D 1554), at once recalls the fact that it was during this memorable year that Humâyûn had to make desperate attacks to regain the throne of India.

The historians of Humâyûn's reign, as I have mentioned above, very often give references to the omens which the emperor took on several occasions, but none of them say anything about this particular omen which Humâyun took from the شاہ بیت quoted above. The note was written in Dulhijjah, A.H. 962, at Dehlî (شهر دینپناه). It would be of interest to explain the position of Humâyún at that time.

In the middle of Dulhijjah, A.H. 961 = A.D. 1553, the preceding year, Humayûn had set out from Kâbul for the conquest of Hindûstân. Towards the end of Muharram, A H. 962, he came to Bikrâm and thence passed to Nilâb. On the 2nd of Rabî' II he reached Lâhûr. He arrived at Sirhind on the 7th of Rajab and, after defeating Sikandar Shâh on the 2nd of Sha'bân, reached Dehlî in triumph in the beginning of Ramadân. As the note is dated 18th Dulhijjah, it is evident that he wrote this note three and a half months after his arrival at Dehlî.

Even after the conquest of Dehlî, Humâyûn had to suppress several rebellions. 'Âdili held Bihâr, Jaunpûr and a great part of the country east of the Ganges Sultân Muhammad Khân Sûr, the then governor of Bengal, who marched against 'Âdilî and spread his detachments over Jaunpûr (a province of the ممالک شرقی), was defeated by 'Âdilî with the assistance of his general Hîmû and was heard of no more. Such was the state of affairs in the ممالک شرقی when Humâyûn regained the throne of India in A.H. 962. So we may conclude that Humâyûn at this time was planning to settle affairs in Bengal, and that for this reason he consulted the dîwân.

Note IV, fol. 67[b]

This note in its present form runs thus.—

.... حممر ىر سر راىا رڡىه ىودم در سكار .... ىد الماس
ىراسىدة از سر مى افتاد .... سكوں اىں را حوب ىدانسته ىڡاول ....
ىدىوان حواحه ىمودم اىں عرل ىرآمد و روز دىكر ىعوىد ىىدا سد
حررة ىور الدىں حهانكىر اىں اكىر ىادشاة عازى ڡى ماة محرم
سنه ۱۰۲۴ *

It can be read thus.—

در اجمير بر سر رانا رفته بودم -- در شكار تعويذ الماس
تراشيدة از سر من افتاد شگون اين را خوب ندانسته تفاول
بديوان خواجه نمودم اين غزل برآمد و روز ديگر تعويذ پيدا شد
حررة نور الدين جهانگير ابن اكبر بادشاة غازى فى ماة محرم
سنه ۱۰۲۴ *

In this note Jahângir says that during a shooting excursion he lost the brilliant diamond amulet, and that for this reason he consulted the dîwân of Ḥafiz.

Jahângîr was at the time at Ajmîr in order to have a closer control over the operations against the Rânâ. He started from Dehlî on the 2nd of Sha'bân, A.H. 1022 = A.D. 1613, the eighth year of his reign, and entered Ajmîr on the 5th of Shawwâl. Even after the submission of the Rânâ in Bahman, A.H. 1023 = A.D. 1614, Jahângîr was staying at Ajmîr. While there the emperor spent most of his time in shooting, and minute details of his shooting excursions are given in the histories and particularly in the Tuzuk.

In one place (Tuzuk, p. 125) Jahângîr says:—

غرة اسفندار مز مطابق دهم محرم سنه ۱۰۲۳ به شكار نيله گاو از
اجمير برآمدم روز نهم معاودت نمودم و بچشمهٔ حافظ جمال كه در
دو كروهى شهر واقع است منزل نمودم و شب جمعه را در
آنجا گذرانيدة آخر روز به شهر داخل شدم درين بست روز دة
نيله شكار شد *

Again in the Tuzuk, page 135, he says:—

سیوم اسفندار مز (محرم سنه ۱۰۲۴) باجمیر از شکار معاودت واقع شد هفدهم بهمن تا غایت تاریخ مذکور که ایام شکار بود یک مادهٔ شیر با سه بچه و سیزده نیلهٔ گاو شکار شد *

But on none of these occasions does the emperor or his historians give any reference to his losing the diamond amulet If he wrote this note (which he evidently did at a time when he was no longer staying at Ajmîr, as the words رفته بودم in the note would suggest) shortly after taking the omen, it may be held that he lost the diamond amulet during the shooting excursion to which he alludes in the Tuzuk, p 135, quoted above.

The ode from which the emperor took the omen consists of ten verses, and begins thus —

ستارهٔ بدرخشید و ماه مجلس شد
دل رمیدهٔ ما را رفیق و مونس شد

(Brock, No 241.)

On the margin, towards the left of this ode, is the following note —

فال که بجهت الماس کشوده بودم

Note V, fol 73ᵃ

Reads thus.—

فرزند خرم را در سر رانا تعین .... خود در اجمیر نزول اجلال داشتیم .... ک .رو تنگ سد اختیار .... ددکی .... هنور حصر ددن او اریسیدهٔ بود .... به اسان الغیب حافظ نمودم ا .... غزل براهد و بعد از د .... روز خبر رپسید که رانا خرم ...... ملازمت کرد در محرم سنه ۰۲۴ حوزهٔ دور اندیس حها .... *

Should be read thus —

فرزند خرم را بر سر رانا تعین نموده خود در اجمیر نزول اجلال داشتیم چون کار برو تنگ شد اختیار بندگی نمود هنوز

خبر دیدن او نرسیده بود که تفاول به لسان الغیب حافظ نمودم
این غزل برآمد و بعد از دو روز خبر رسید که رانا خرم را
ملازمت کرد در محرم سنه ۱۰۲۴ حرره نور الدین جهانگیر *

The reference of this note is to that memorable occasion of the subjugation of Rânâ Amarsingh Prior to this time the Rânâs of Udaypûr had never been subdued by the kings of Dehlî, and although Akbar had an army constantly employed against the Rânâ, he could not gain any considerable advantage. In A.H. 1022 = A.D. 1613 Jahângîr sent Khurram against the Rânâ. After arriving at Udaypûr, the capital of the Rânâ, in 1023 (A.D. 1614), Khurram sent troops to all parts of the country and so completely hemmed the Rânâ in the mountains that all supplies were cut off. In the meantime a malignant disease played havoc among the Rânâ's soldiers and they began to desert him. Thus reduced to extremities, and afraid of becoming a prisoner in the hands of the Muġals, the Rânâ sent two of his principal servants to the prince to intimate that he was willing to make submission provided that he was assured of honourable terms. So Khurram sent Mullâ Shukr Ullâh (who shortly after was honoured with the title of Afḍal Khân) and Sundar Dâs (afterwards Rây Râyân) to the Rânâ with honourable promises When Khurram heard the news of the Rânâ's arrival he sent several of his nobles to receive the chief. On Sunday, the 26th of Bahman, A.H. 1023, the Rânâ with his sons and attendants paid homage to Khurram at Gogunda. In his Tuzuk, p. 134, Jahângîr says that at the end of the above month, while he was engaged in shooting outside Ajmîr, he received the news of the Rânâ's submission to Khurram.

اواخر این ماه که در بیرونهای اجمیر بشکار مشغول بودم
محمد بیگ ملازم فرزند بلند اقبال سلطان خرم رسید و عرضداشت
آن فرزند گذرانیده معروض داشت که رانا با پسران شاهزاده را
ملازمت نمود *

Now, as in the note Jahângîr says that two days after taking the omen he received the news of the Rânâ's submission, it necessarily follows that he consulted the dîwân between the 26th and the last day of the month of Bahman, A.H. 1023 (A.D. 1614).

Jahângîr made this note at a later period, as would appear from the date Muḥarram, A.H. 1024 (A.D. 1615).

The Ġazal from which the omen is taken consists of eight verses, and begins thus:—

چونکه در چمن آمد گل از عدم بوجود
بنفشه در قدم او نهاد سر بسجود
بنوش جام صبوحی بنالهٔ دف و چنگ
ببوس غبغب ساقی بنغمهٔ نی و عود

(Brock, No 121)

Note VI, fol 81[b]

Portions of this note have been hopelessly cut through by the binder The characteristic crudeness of Jahângir's handwriting makes any note of his difficult to read. This note is more difficult to decipher than most; and the crooked position of the lines, and the shakiness of the letters, suggest that the note must have been written when the emperor was under the influence of wine In his Tuzuk, p. 151, the emperor himself admits the bad results of his excess in drinking, and says that while intoxicated his hand trembled so much that he could not hold the wine-cup to his lips but was helped by another.

.... کار بجائی کشید که در خمارها از بسیاری رعشه و لرزیدن
دست پیاله خود نمی‌توانستم خورد بلکه دیگران میخورانیدند *

The note in its existing form runs thus —

.... دبت کس خان عالم که حافظ .... نام داست کشاده بودیم
.... ن عالم را پیش دارای .. ن به ایلچی گری فرستاده بودیم *

I have deciphered the note thus —

بجهت کس خان عالم که حافظ حسن نام داشت کشاده بودیم
خان عالم را پیش دارای ایران بایلچی‌گری فرستاده بودیم *

The words کس خانعالم evidently mean "the man or the servant of Khân 'Âlam", for in a MS. copy of this Library called Jahângir Nâmah, fol. 28[b], we read —

بعد از پنج ماه پدر من کس پیش او فرستاد الخ *

I had much difficulty in ascertaining the name حسن cut off after the word حافظ. In the histories of the emperor's reign there is very seldom to be found a name with the title of حافظ. Once in the Tuzuk, p. 274, we meet the name of one Ḥâfiẓ Ḥasan, who, we are distinctly told, was the servant of Khân 'Âlam. We read that on the 20th of the month of Tîr, A H 1028 = A.D. 1618, this Ḥâfiẓ Ḥasan came with a letter from Shâh 'Abbâs to Jahângîr, and presented him on behalf of Khân 'Âlam with a very valuable sword which he had received from Shâh 'Abbâs.

درین تاریخ حافظ حسن ملازم خانعالم با مکتوب مرغوب
گرامی برادرم شاه عباس و عرضداشت آن رکن السلطنت
بدرگاه پیوست و خنجر قبضه دندان ماهی جوهردار سیاه ابلق
که برادرم بخانعالم لطف نموده بودند چون نفاست تمام داشت
بدرگاه فرستاده بود از نظر گذشت *

Mirzâ Barkhurdâr, known as Khân 'Âlam, was the son of 'Abdur Raḥmân Dûldî. His ancestors held influential offices in the courts of the Timurides In the 44th year of Akbar's reign Mirzâ was put in prison for some offence He afterwards became a favourite courtier of Jahângîr, and in the fourth year of his reign was honoured with the title of Khân 'Alam. In the eighth year of Jahângîr's reign he was sent as an ambassador to Shâh 'Abbâs with Yâdgâr 'Alî, who had come to Jahângîr as the ambassador of the Shâh See Tuzuk, p. 121; Maâṣir-i-Jahângîrî, Iqbâl Nâmah, etc In A H 1027 = A.D 1617, Khân 'Âlam reached Qazwîn with great pomp and, after interviewing the Shâh, made innumerable valuable presents. The Shâh became so much attached to Khân 'Âlam that he could hardly pass a minute without his company. In the fourteenth year of Jahângîr's reign, A.H 1029 = A D. 1619, Khân 'Âlam returned from Persia and paid his respects to Jahângîr He also held high offices under Shâh Jahân, and in A.H. 1041 = A.D. 1631 this emperor, in consideration of Khân 'Âlam's old age, granted him a handsome pension. Khân 'Âlam passed his last days at Âgrah

In the note Jahângîr only tells us that he took this omen for the servant of Khân 'Âlam (Ḥâfiẓ Ḥasan), but this does not help us very much to decide what the emperor wished to learn.

In the Tuzuk, pp. 273-274, we are told that shortly before Ḥâfiẓ Ḥasan's arrival (20th Tîr, A.H. 1028), one Sayyid Ḥasan, the ambassador of the King of Persia, came to the court of Jahângîr, namely, on the

13th of the month of Tîr. Jahângîr must have heard from Sayyid Ḥasan the news of Ḥâfiẓ Ḥasan's intended visit to India from the Persian court; and feeling keenly the long separation of Khân 'Âlam, whom he loved so much and called Bhâ'î (brother) and wishing the speedy arrival of Khân 'Âlam's servant (Ḥâfiẓ Ḥasan) he consulted the dîwân. A detailed account of Khân 'Âlam's life will be found in the Maâṣir-ul-Umarâ, Lib. copy, vol. i, pp. 256-257. See also Iqbâl Nâmah, Maâṣir-i-Jahângîrî, and other histories of Jahângîr's reign. His name frequently occurs in the Tuzuk, pp. 121, 237, 274, 278, 280, 284, 315 320, 332, etc etc

The verse from which the omen is taken is:—

حافظ از بهر تو آمد سوی اقلیم وجود

قدمی نه بوداعش که روان خواهد شد

The ode consists of nine verses, and begins thus:—

نفس باد صبا مشک فشان خواهد شد

عالم پیر دگر باره جوان خواهد شد

(Brock, No. 213)

Note VII, fol 111ª

Runs thus.—

بجهت خلاصی فتح الله پسر حکیم ابو الفتح برامد گناه او را

بخشیدیم ۱۰۱۸ ع *

Reads thus:—

بجهت خلاصی فتح الله پسر حکیم ابو الفتح برامد گناه او را

بخشیدیم ۱۰۱۸ ع *

Ḥakîm Fatḥ Ullah was the son of the celebrated Ḥakîm Masîḥ-ud-Dîn Abul Fatḥ, son of Maulânâ Abd-ur-Razzâq of Gîlân. Abul Fatḥ, with his two brothers حکیم همام and حکیم نور الدین, entered the services of Akbar in the 20th year of his reign Fatḥ Ullah was an accomplice of Khusrû and adopted a hostile attitude towards Jahângîr. Qâsim 'Alî, who was at first in the services of Akbar and was subsequently honoured

with the title of Diyânat Khân by Jahângîr, had some ill-feelings against Fatḥ Ullah, and reported to Jahângîr that Fatḥ Ullah had told him one day that it would be well if the emperor made Khusrû the governor of the Punjâb. Fatḥ Ullah denied the charge on oath; but only ten or fifteen days after he was arrested as a traitor. It so happened that Jahângîr, in the second year of his reign, was staying at Surkhâb on his return from Kabul to Lâhûr. There he heard that about five hundred men under Fatḥ Ullah, Nûr-ud-Dîn (son of Giyâṣ ud-Dîn), Sharîf (son of I'timâd-ud-Daulah), and several others, were aiming at the emperor's life and trying to release Khusrû from prison and set him up as king. The ringleaders were arrested and brought before Jahângîr. Nûr-ud-Dîn, Sharîf, and others were killed by the imperial order. As regards Fatḥ Ullah, we are told in the Tuzuk, p. 58, that he was chained and delivered by the emperor to reliable servants و فتح الله را مقید و محبوس به معتمدان سپرده . But all other historians, *e.g.* the authors of the Iqbâl Nâma-i-Jahângîrî, pp. 27–30, Maâṣir-i-Jahângîrî, fol. 21[a]; Maâṣir-ul-Umarâ, fol. 96[b], etc., say that Fatḥ Ullah was publicly exposed by being seated on an ass with his face turned towards the tail. We read in the Iqbâl Nâmah —

و در باب حکیم فتح الله حکم شد که تشهیر کرده بر خر واژگون
سوار سازند و منزل بمنزل باین رسوائی آورده باشند *

Mr. Blochmann, in his translation of the Â'în-i-Akbarî, vol. i, p. 425, on the authority of the Tuzuk, p. 58, tells us that Fath Ullah was killed by Jahângîr's order as an accomplice of Khusrû. But nothing in the Tuzuk, nor in any other history, supports the view that Ḥakîm Fatḥ Ullah was killed by the imperial order. The phrase سوگند دروغ کار خود ساخت in the Tuzuk, as well as in other histories, does not, as Mr. Blochmann thinks, allude to Fatḥ Ullah's death. It only means that his false oath (against the report of Diyânat Khân) did not long deceive, but proved him a traitor. Moreover, in the note Jahângîr says, "This ode came out for releasing Fatḥ Ullah: I pardoned his faults." As the note is dated A H 1018 = A D. 1609 (fourth year of Jahângîr's reign) we may conclude that the emperor took the omen in that year and pardoned Fatḥ Ullah's fault and released him from imprisonment.

The ode from which Jahângîr took the omen consists of nine verses, and the following two opening verses served the emperor's purpose:—

آنکه پامال جفا کرد چو خاک راهم
خاک میبوسم و عذر قدمش میخواهم

من نه آنم که بجور از تو برنجم حاشا
چاکر معتقد و بندهٔ دولت خواهم

(Brock, No. 419.)

Note VIII, fol. 115[a]

Runs thus:—

وقتی که از الهاباس بقصد .... حضرت والد بزرگوار خو ....
اکره بودم در اثنای را .... رپسید که تفاول بدیوان حا .... باید نمود
این غزل برامد و هم سعادت خدمت و رضاجوی و حاضر بو ....
در واقعهٔ ناگزیر دست د .... و هم دولت مورو .... روزی گشت که
بعینه مضمون ا .... غزل بود در جمید الثانی کشوده شد راقمه نور الدین
ه .... ابن اکبر بادشاه غاز .... *

Reads thus:—

وقتی که از الهاباس بقصد ملازمت حضرت والد بزرگوار خواهشمند
آگره بودم در اثنای راه بخاطر رسید که تفاول بدیوان حافظ باید نمود
این غزل برآمد و هم سعادت خدمت و رضاجوئی و حاضر بودن
در واقعهٔ ناگزیر دست داد و هم دولت موروثی روزی گشت که
بعینه مضمون این غزل بود در جمید الثانی کشوده شد راقمه نور الدین
جهانگیر ابن اکبر بادشاه غازی *

Towards the end of Akbar's life, he received continuous reports of Jahângîr's excessive drinking, which displeased the emperor's mind to a high degree. In A H. 1012 = A D 1603, Akbar left Âgrah intending to bring Jahângîr from Ilahâbâd and to keep him under his direct supervision, but it so happened that while crossing the river the boat grounded and he had to pass the whole night in that awkward position. This was considered a bad omen and the king returned to Âgrah. Jahângîr, on hearing that his father, having given up the idea of coming to Ilahâbâd, had returned to Âgrah, resolved to visit Agrah with the object of paying respect to his father and of removing the bad impressions from his mind This he did, and Akbar received him with great affection. Jahângîr remained with his father for ten days and abstained

from drinking within this period. Akbar was satisfied with Jahângîr, and gave valuable admonitions to him. In 1014 (A.D. 1605), when Akbar's illness became serious, some of the conspirators, such as Mân Singh, Khân A'ẓam, and others, who espoused the cause of Khusrû, closed the gate of the fort, in which Akbar was lying, against Jahângîr. The conspirators strongly pleaded Khusrû's cause before Akbar. The emperor gave them to understand that he was quite satisfied with Jahângîr who, he plainly told them, would succeed him. Thus disappointed, the conspirators gave up the idea of taking Khusrû's side, and joined Jahângîr Akbar sent for Jahângîr, and the prince had now no difficulty in visiting his father. On the eve of his departure Akbar gave his own sword and turban to Jahângîr, and, in the presence of the influential courtiers, declared Jahângîr his heir-apparent.

In the note Jahângîr himself says that when he left Ilahâbâd to visit his father he consulted the dîwân of Hâfiẓ on his way to Âgrah, and that he succeeded in gaining his father's favour and in securing the throne.

The ode from which Jahângîr took the omen consists of seven verses, and begins thus.—

چرا نه در پی عزم دیار خود باشم
چرا نه خاک کف پای یار خود باشم
غم غریبی و محنت چو بر نمی‌تابم
بشهر خود روم و شهریار خود باشم

(Brock. No. 381)

Jahângîr's grandson, prince Dârâ Shikûh, in his Safînat-ul-Auliyâ, p 317, while noticing the life of Ḥâfiẓ, alludes to this omen taken by Jahângîr on the above-mentioned occasion, and quotes the entire Ġazal noted above The prince further states that he has seen the note in question in the handwriting of the emperor Jahângîr on the margin of dìwân-i-Hâfiẓ. It is therefore clear that the dîwan-i-Ḥâfiẓ, with the marginal note in Jahângîr's handwriting to which the prince refers, is no other than this valuable copy

Note IX, fol. 121[a].

The note runs thus:—

بتحهب کسده سدن عسمان ا .... بفال بمود ابن بدست ....
و حدد روز بعد اران .... وبدل آنحضور رسید حررة نور الدين جهانگير
بن اکبر بادساه *

Reads thus:—

بصحبت کشته شدن عثمان از حافظ تفاؤل نمودم این بیت برآمد

و چند روز بعد ازان خبر قتل آنمقهور رسید حررّه نور الدین جهانگیر

بن اکبر بادشاه *

'Uṣmân Afġân was a powerful chief in Bengal Akbar repeatedly sent forces against him, but could not subdue him In the seventh year of Jahângîr's reign (A.H. 1021 = A D. 1612) we are told that on the death of Jahângîr Qulî Khân, Islâm Khân succeeded him as the governor of Bengal. When Islâm Khân was in camp in Dacca, he sent Shujâ'at Khân with an army against 'Uṣmân On the 9th Muḥarram a sanguinary battle took place between Shujâ'at Khân and 'Uṣmân, in which several nobles of Jahângîr's court were killed In the midst of the fight 'Uṣmân received a musket shot on the forehead, but notwithstanding the fatal wound he continued to fight and encourage his people for several hours 'Uṣmân's relatives, hearing of his mortal wound, retired from the field 'Uṣmân died of the wound at midnight His sons, brothers, and other relatives submitted to Shujâ'at Khân, and were pardoned. See Tuzuk, pp. 102–104 Iqbâl Nama-i-Jahângîrî. pp. 60–64, Maâṣir-i-Jahângîrî, foll. 49ᵃ–52ᵃ.

The verse from which Jahângîr took the omen is —

خوردهام تیر نظر بادهٔ ده تا سرمست

بعد ازین بند کمر ترکش جوزا فکنم

The author of the Maâṣir-i-Jahângîrî, fol 51ᵇ says that when Jahângîr heard the rumour of 'Uṣmân's death, the emperor, in order to ascertain the truth, consulted the dîwân of Ḥâfiz and he also quotes the above verse, which he says met the emperor's eye on opening the dîwân This line is the second verse of the ode beginning with the following line.—

دیده دریا کنم و صبر بصحرا فکنم

واندرین کار دل خویش بدریا فکنم

The ode consists of seven verses. (Brock, No. 396)

In connection with this omen we find in the Tuzuk, p. 104, that both of the above verses are quoted

Note X, fol. 178ᵃ.

Reads thus —

روز سه شنبه دولت ۱۳ محرم انتخاب برین بیت که تا جهان باشد به نیکی در جهانت کام باد صور(ت) یافت و السلام در موضع منکـ . . . . (منگیر) *

This note, written in minute Naskh, closely resembles the handwriting of Humâyûn. No reference for taking an omen is given in the note. The word منگیر, of which half is cut, leads us, however, to suppose that Humâyûn wrote the note in that city when he was engaged in the conquest of Bengal in A.H. 944-945 = A.D. 1537-1538.

The full verse referred to in the note is —

تا جهان باشد به نیکی در جهانت باد کام

وین دعا بر انس و جانست از دل و جان ملتزم

LIFE OF ḤÂFIẒ.

The full name of this celebrated poet is Khwâjah Shams-ud-Dîn Muḥammad Ḥâfiẓ al-Shîrâzî خواجه شمس الدین محمد حافظ الشیرازی Although the exact date of his birth is not given by any biographer, yet from some of his poems relating to several contemporary events the dates of which range from the reign of Shaykh Abû Isḥâq (A.H. 742–754 = A.D. 1341–1353) to that of Shâh Mansûr (A.H. 790–795 = A.D. 1388–1392), we can safely conclude that this eminent poet was born in the beginning of the eighth century of the Muhammadan era He came no doubt of a learned family of Shîrâz, and it seems that at an early age he learnt the Qur'ân by heart—a fact which probably led him to adopt the poetical title of Ḥâfiẓ (one who learns the Qur'ân by heart). From his youth he had an ardent zeal for poetry, and devoted most of his time to great literary works. Muḥammad Gulandâm, in his preface to the poet's dîwân, states that Ḥâfiẓ was so busily engaged in delivering lectures on the Qur'ân, in studying the Maṭâli' and the Miṣbâḥ and writing glosses to the Kashshâf and the Miftâḥ, that he found no opportunity to collect his poems into a dîwân; and this was not done until after his death, which took place in A.H. 791 = A.D. 1388, when Gulandâm collected the scattered poems of his lamented friend, arranged them into a dîwân, and wrote a preface to it. Some

biographers say that Ḥâfiẓ wrote a commentary on the Qur'ân, but they do not give any satisfactory proof for this assertion.

Materials for a true biographical account of so learned a poet as Ḥâfiz are unfortunately far less copious than we should wish. The informations concerning the circumstances of his life as given by his biographers are seldom authenticated, and the sources on which they have based their accounts are either vague inferences deduced from the poems of the poet, or simply bold assertions most of which present chronological difficulties.

The author of the Majma'-ul-Fuṣaḥâ, vol. ii, p. 11, a very modern biographer, stands alone in giving us to understand that Ḥâfiz originally belonged to Sirkân (a place in Hamadân, see Ya'qût, vol. iii, p. 82), that his father settled in Shîrâz, and that he was a pupil of one Maulânâ Shams-ud-Dîn 'Abd Ullah of Shîrâz The celebrated Jâmî, in his Nafaḥât-ul-Uns, p. 715, tells us that although he did not know the particular saint from whom Ḥâfiẓ received his spiritual instructions, and could not exactly say to which sect of the Ṣûfîs he belonged, yet from the poet's odes he judged him to be a Ṣûfî of great eminence

Again, some biographers are of opinion that Ḥâfiẓ led a married life, and relate that he fell in love with a damsel Shâkh-i-Nabât whom he married afterwards—an inference drawn from Odes 13, 19 and 237 – and that the poet had several sons whom he survived (Ode 117 and Qiṭ'as 598 and 606). The author of the Khazâna-i-'Âmirah mentions that one of the poet's sons, named Shâh Nu'mân, came to India and died at Burhânpûr, where he lies buried near Fort Asîr.

Ḥâfiẓ, being conscious of his own superior ability, never sought favours from kings and princes. He loved retirement and seldom left his native city, Shîrâz, which had for him a peculiar fascination. The well-known historian Muḥammad Qâsim Firishtah tells us that Maḥmûd Shâh Bahmanî, who reigned in the Deccan from A.D. 780–799 = A D. 1378–1396, once invited Ḥâfiẓ to the royal court, and sent him the passage-money. The poet accepted the invitation and proceeded as far as Harmuz (in the Persian Gulf) where he went on board the Ṣulṭân's ship. Finding the sea rough and stormy, the poet had not the courage to undertake the voyage, and returned in haste to his native city The poet is said to have sent an apology (Ode 142) to the king, in which he refers to the dangers of a stormy sea.

Regarding this king and the poet a very interesting story is deduced from Ode 158 –

It is said that the king once became ill, and he desired his three damsels سرو (the cypress), گل (the rose), and لاله (the tulip) to wash his body They did so, and it so happened that he recovered instantly. These three damsels were thenceforth taunted as غساله

(body-washers) by other dependants of the king, who, understanding the awkward position of the damsels, uttered the following first part of the first couplet of this ode:—

ساقی حدیث سرو و گل و لاله میرود

But the king, as well as the other poets of his court, failed to find the second part, and the matter was referred to Ḥâfiẓ with a mission. The poet added the following second part to the king's hemistich —

این بحث در ثلاثهٔ غساله میرود

and completed the ode, it is said, in one night.

Some are of opinion that Sayyid Qâsim Anwâr (see below) collected and edited the poems of Ḥâfiz, but according to the preface which is found in many good copies of the dîwân, it will at once appear that Muḥammad Gulandâm collected the poems into a dîwân and wrote the preface to it. It may be true, as Daulat Shâh says, that Sayyid Qâsim was an ardent admirer of the poems of Ḥâfiẓ, and that there were few who could better appreciate the excellence of Ḥâfiẓ's odes than Qâsim.

The great Salmân of Sâwah (see above) was a contemporary of Ḥâfiẓ. The author of the Riyâḍ-ush-Shu'arâ, fol 102[a], says that as each of these great poets received from strangers some of the poems of the other, and handed them down together with his own, people were confused and inserted some poems of the one in the dîwân of the other.

Ḥâfiẓ may be said to be the greatest lyric poet that Persia has produced. The origin of lyric poetry is no doubt due to the celebrated Sa'dî, but the style introduced by Ḥâfiẓ in the lyric is highly refined and polished, and the peculiar beauty of his expressions remains to this day not only unsurpassed but unequalled. Among Persian authors, Sa'dî of course enjoys a vast reputation, and his Gulistân and the Bûstân, his two masterpieces, have immortalized his name: but, comparing his lyric poems with those of Ḥâfiẓ, it must be admitted that the poems of the latter enjoy a wider reputation. Students of Persian literature have all a great admiration for the poems of Ḥâfiẓ, and commit to memory most of the beautiful odes and verses from the poet's dîwân. Some students are so fond of Ḥâfiẓ, that they get the whole dîwân by heart. Even among the Ṣûfîs it has obtained a high position. Besides innumerable editions of the dîwân, it has been translated into almost all the civilized languages of the world. Regarding the style Sir Gore Ouseley remarks:—

"His style is clear, unaffected, and harmonious, displaying at the same time great learning, matured science, and intimate knowledge of the hidden as well as the apparent nature of things; but above all, a certain fascination of expression unequalled by any other poet."

As a proof of the appreciation of his style by later poets, it may be said that it was not only imitated by succeeding poets for nearly one and a half centuries till the time of Bâbâ Figânî (see below), but at the same time his poems were made the subject of taḍmîn (the insertion of the verses of another in one's own poems) by most of the well-known poets, among whom Jâmî, the last great classic poet of Persia, may be cited as an example A copy in which the poems of Ḥâfiẓ have been converted into mukhammas by a poet 'Alî is noticed in Sprenger, Oude Cat., p. 415.

Thanks to the persevering research of Mr Browne, three hemistichs of Sa'dî have been found in the dîwân of Ḥâfiz (see Browne's History of Persia, vol. ii, pp. 538-539). These hemistichs of Sa'dî are not very well known to all, nor does Ḥâfiẓ admit that he took them from Sa'dî. Mr. Browne says that if Ḥâfiẓ was of opinion that in quoting the verses of so great a poet as Sa'dî, it was not necessary to mention his name, it is only a further proof of the great popularity of Sa'dî. But my opinion differs from that of Mr Browne to some extent Ḥâfiẓ, it seems to me, intended to show that his hemistichs (instead of Sa'dî's) make the verses of Sa'dî more fascinating, more polished and more poetic. For instance, the second part of the following verse of Sa'dî (quoted by Mr Browne),

بدم گفتی و خرسندم عفاک الله نکو گفتی

سگم خواندی و خرسندم جزاک الله کرم کردی

is thus changed by Hâfiẓ with a marked improvement —

بدم گفتی و خرسندم عفاک الله نکو گفتی

جواب تلخ میزیبد لب لعل شکرخارا

Daulat Shâh p 305. with his usual inaccuracy places Ḥâfiẓ's death in A.H 794 = A D. 1391, and mentions an interview of the poet with Tîmûr as having taken place after the conquest of Fârs by the latter and the death of Shâh Manṣûr in A H 795 = A D 1392

According to Gulandâm Ḥâfiz died in A H 791 = A D. 1388—a date which is expressed by the words خاک مصلی in the following versified chronogram, which, according to trustworthy authorities, is engraved on the poet's tombstone:—

چراغ اهل معنی خواجه حافظ

که شمعی بود از نور تجلی

چو در خاک مصلی ساخت منزل
بجو تاریخش از خاک مصلی

This date has been adopted by the authors of the Riyâḍ-ush-Shu'arâ, fol 101b, Majma'ul Fuṣaḥâ (*loc. cit.*) and Miftâḥ-ut-Tawârîkh, p. 156. Jâmî in his Nafaḥât (*loc. cit*), followed by the authors of the Majâlis-ul-'Ush-shâq, fol. 129a, Ḥabîb-us Siyar, vol. iii, Juz 2, p. 47; Ḥâj. Khal., vol. iii, p. 272, Haft Iqlîm, fol 67b and Nashtar-i-'Ishq, fol. 481, places the poet's death in A.H. 792 = A.D. 1389.

Most of the biographers who accept the second date, A.H. 792, give, in support, the following chronogram (also quoted in Rieu, p. 628):—

بسال با و صاد و دال ابجد
ز روز هجرت میمون محمد
بسوی جنت اعلی روان شد
فرید عهد شمس الدین محمد

For further notices on the poet's life and his poems see Majma'un-Nafâ'is, fol. 114b, Khazâna-i-'Âmirah, fol. 135a; Makhzan-ul-Garâ'ib, fol. 176, Âtash Kadah, p. 355, Ṣuḥuf-i-Ibrâhîm, fol. 211a; Ouseley, Biographical Notices, pp. 23-42. Sprenger, Oude Cat.. p. 415, Rieu, ii, pp. 627-631, Rieu Supplt., Nos. 267-275, Ethé, Bodl. Lib. Cat., Nos. 815-853, Ethé, Ind. Office Lib. Cat., Nos. 1246-1274 Browne's Camb. Univ. Lib. Cat, pp. 346-351, G. Flügel, i, p. 551; Rosen. Pers. MSS., pp. 205-209; J. Aumer, p. 23, Cat. des MSS. et Xylographes, p. 362, Cat. Codd. Or Lugd. Bat., ii, p. 118, A. F. Mehren, p 38. See also Defremery in Journal Asiat., ii, 1858, pp. 406-425; S. Robinson, Persian Poetry, 1883, p. 385; Encyclopaedia Brit., vol. xi, p. 367; Wilberforce Clarke's Preface to the translation of Ḥâfiz, vol i, and Quarterly Review, 1892, Jan., pp. 32-62.

Text Editions.—Calcutta, Fort William, 1791; reprinted, 1826; Text with Sûdî's Turkish Commentary was edited by Brockhaus in 1854, by Rosenzweig, with a German metrical translation, 3 volumes, Vienna, 1858, 1863 and 1864; with Commentary by Fatḥ 'Alî, Calcutta, 1858, by Major S. H. Jarrett, Calcutta, 1881; Persian text with two Turkish Commentaries, Constantinople, 1870; Persian Commentary by Ṣâdiq 'Alî, Lucknow, 1876 and 1886. Lithographed in Calcutta, 1826, Bombay, 1828, 1841 and 1883, besides A.H. 1267 and 1277; Cawnpur, 1831; Bulak, A.H. 1250, 1256 and 1281; Constantinople, A.H. 1257; Tabriz, A.H. 1257 and 1274; Tehran, A.H. 1258; Mashhad, A.H. 1262, Dehlî, A.H. 1269 and 1888; Lucknow, A.H. 1283, 1285, 1876, 1879 and

1883; Lahore, 1888. The dîwân of Ḥafiẓ has been translated into German prose by Hammer Tübingen, 1812, in English prose by Wilberforce Clarke, with notes and commentary, in 2 vols., London, 1891.

Select poems have been translated —Into Latin, by Meninski, Vienna, 1680; T. Hyde, Oxford, 1767; Revisky in "Specimina Poeseos Persicae", Vienna, 1771, into German by Wahl, in "Neue Arabische Anthologie", Leipzig, 1791, pp. 46–74, Daumer, Hamburg, 1846, Nürnberg, 1852, Nesselmann, Berlin, 1865, Bodenstedt, Berlin, 1877, into French, by W. Jones, Works, vol. 5, London, 1799, into English, by J. Richardson, London, 1774, revised by S. Rousseau, 1802, J. Nott, 1787; W. Jones in Asiatic Researches, vol. 3, 1792, and in his "Works", vols. 2 and 4, London, 1797 and 1799, W. Ouseley, in "Persian Miscellanies", London, 1795, and "Oriental Collections", vols. 1–3, London, 1797–1800, J. Hindley, 1800, S. Robinson, A Century of Ghazals in Prose, London, 1873, H. Bicknell, Selections, London, 1875, E H Palmer, Song of the Reed, etc., London, 1876, W H. Lowe, Cambridge. 1878, E. P. Evans, in "Atlantic Monthly", 1884 An unknown ode by Ḥâfiẓ has been published by H. Blochmann, in Journal Asiat Society of Bengal, vol. 46, p. 237, Calcutta, 1877, the ساقی خامه has appeared in English translation, in "New Asiatic Miscellany", vol i, p. 327, Calcutta, 1879, and by Gulchin in Asiatic Journal, vol 4, pp. 113, 215 and 550, a poem of Ḥâfiz in German translation by Rückert has been published by E. Bayer in Magazin für die Litt des Inn- und Auslandes, Berlin, 1890, pp. 293–295 (Ethé, India Office Lib. Cat., No 1246).

The tomb of Ḥâfiz is placed at the foot of a cypress tree which is said to have been planted by himself. The place is known as Ḥâfiziyah after the poet's name, and is at a distance of two miles north-east of Shîrâz The beautiful stream Ruknî, so celebrated by the bard, runs close by the garden, and the Masjid of Musalla lies about a quarter of a mile west of the tomb.

Sulṭân Abul Qâsim Bahar, after conquering Shîrâz (A.H. 856 = A.D. 1452), visited the tomb of Ḥâfiẓ, and his Wazir Maulanâ Muḥammad Mu'ammâ'î erected a handsome monument over the tomb of the poet In A.H. 1226 = A.D. 1811 Wakîl Karîm Khan Zand placed on the tomb a slab of the finest alabaster, having sculptured on it, in beautiful Nasta'lîq character, two odes from the poet's diwan, one of which begins with the line —

مژدهٔ وصل تو کو کز سر جان بر خیزم

طائر قدسم و از دام جهان بر خیزم

He also built a fine pavilion with apartments for the Mullâs and the Darwîshes who attend the tomb. In this hall a superb copy of the poet's dîwân was placed open for perusal. In front of the apartment is a fine fountain of pure water, and the garden is beautifully ornamented with cypress trees of great size and age.

Contents of the dîwân.—

foll. 1b–171b. Ġazals, beginning as usual —

الا یا ایها الساقی ادرکاسا و ناولها
که عشق آسان نمود اول ولی افتاد مشکلها

foll. 172a–177b. Qaṣidas (five in all), beginning —

شد عرصهٔ زمین چو بساط ارم جوان

foll. 178a–180a. Tarkîb-bands (six in all), beginning —

ساقی اگرت هوای الخ

fol. 180a. Mukhammasât, beginning:—

در عشق تو ای صنم چنانم

foll. 181b–187b. Qit'as (thirty seven in all), beginning —

دل منه بر دینی و اسباب الخ

foll. 187b–193b Maṡnawîs (five in all), beginning.—

سر فتنه دارد الخ

The fifth Maṡnawî beginning with the line

هر که آمد در جهان الخ

breaks off with the third line, and the remaining folios containing seventy-two Rubâ'îs are supplied in a modern hand.

The first and the last seven folios are supplied in a later hand.

fol. 60 is left blank.

foll. 25b and 137a contain beautiful illustrations of a fine Persian style.

The MS. bears on the fly-leaf at the end the following seals and signatures:—

I.

سلطان حسین بای قرا ۹ شعبان سنه ۱۸ تحویل سهیل شد

II.

کمترین خانه‌زادان عرض دید سنه ۸ جلوس والا

III.

هفدهم ماه جمادی الثانی سنه ۱۴ عرض دیده تحویل محمد باقر شد

IV

۱۷ جمادی الثانی سنه ۱۴ تحویل محمد باقر شد

V.

۴ ربیع الاخر سنه ۸ تحویل محافظ خان شد

VI.

۱۷ ذی القعده سنه ۲۶ عرض دیده شد العبد، عبد الله چلپی

VII

۱۹ محرم سنه ۱۴ عرض دیده تحویل سهیل شد

This copy is written in a beautiful perfect Nasta'liq by some distinguished caligrapher apparently in the 9th century

It was presented to this library by Nawwâb Subḥân Ullah Khân of Gûrakhpûr, a great patron of learning

No. 152.

foll. 153, lines 15, size 9¼×5¼, 6×3.

The same.

A beautiful copy of the dîwân of Ḥâfiẓ.
Beginning as usual.—

الا یا ایها الساقی ادرکاساً و ناولها

This copy contains only one Maṣnawî on fol. 147ª; beginning as in Ethé, India Office Lib. Cat., Nos. 1246 and 1249, where it is styled as ساقی نامه :—

بیا ساقی آن میٔ که حال آورد
کرامت فزاید کمال آورد

The Maṣnawî is followed by a Qaṣîdah on fol. 148ª, beginning as in Ethé, Bodl. Lib. Cat., No. 828.—

جوزا سحر نهاد حمایل برابرم
یعنی غلام شاهم و سوگند میخورم

fol. 149ª: Qiṭ'as, beginning.—

شمهٔ از داستان عشق شور انگیز ماست
آن شکایتها که از فرهاد و شیرین کرده اند

fol. 150ᵇ Rubâ'îs, beginning —

من حاصل عمر خود ندانم جز غم
در عشق تو یاد خود ندارم جز غم
یک همدم دمساز ندارم نفسی
یک مونس غمخوار ندارم جز غم

The Rubâ'îs are twenty-seven in number.

This copy of the dîwân, as well as the preceding one, varies considerably from other copies, and does not contain all the poems which are nowadays attributed to Ḥâfiẓ.

Written in a firm and beautiful Nasta'lîq, within gold borders, with a beautifully illuminated double-page 'unwân.

Dated A.H. 971.

Scribe: میرک

No. 153.

foll. 262; lines 14; size 8×5; 6×3¼.

The same

The dîwân of Ḥâfiẓ with the preface of Gulandâm.

Beginning.—

حمد بیحد و ثنای بیعد و سپاس بیقیاس حضرت خداوندی را
که جمیع دیوان الخ *

In the preface Muḥammad Gulandâm, who calls himself a friend of the poet, after lavishing praise on the excellence of the poetry of Ḥâfiẓ, which he says was equally admired by kings and Ṣûfîs, states that he requested Ḥâfiẓ several times to collect his poems into a diwân, but as Ḥâfiẓ was always busy in giving lectures upon the Qur'ân, in writing glosses to the Kashshâf and the Miftâḥ and in studying the Maṭâli' and the Miṣbâḥ, he paid very little attention to Gulandâm's request. At last, on the poet's death in A.H 791, Gulandâm took the task of collecting the dîwân upon himself. Gulandâm further adds that he often held converse with Ḥâfiz in the lecture-room of Maulânâ Qiwâm ud-Dîn 'Abd Ullâh (an eminent doctor of Shîrâz, d A H 772 = A.D. 1370).

The Bombay edition of the dîwan contains the above preface

Contents of the dîwân.—

fol. 1^b. Preface.

fol 7^b. Qaṣîdas, seven in number, beginning —

پس از حمد خداوندی که بی‌شبهست و بی‌همتا
ثنا و نعت پیغمبر کنم از جان و دل انشا

The Qaṣîdah on fol. 148^a in the preceding copy beginning with the line جوزا سحر نهاد حمایل برابرم الخ is found on fol 11^a in this copy

fol. 17^b. Gazals. Beginning·—

الا یا ایها الساقی ادر کاساً و ناولها الخ

fol. 230b. A Maṣnawî. Beginning as in Ethé, Bodl. Lib. Cat., No. 826, etc..—

الا ای آهوی وحشی کجائی الخ

fol. 232a. Three Maṣnawîs styled here as ساقی نامه. Beginning:—

سر فتنه دارد دگر روزگار الخ

Cf. Ethé, India Office Lib Cat, No. 1246.

fol. 236a. مغنی نامه. Beginning as in Ethé, Bodl. Lib. Cat., No. 838:—

بیا ساقی از بادهٔ پرکن بطی

معنی کجائی بزن بر بطی

fol. 239b. ترجیع بند Beginning as in Rieu Supplt., p 271, and Ethé, Bodl. Lib. Cat, No 816:—

ای دادهٔ بباد دوستداری الخ

fol. 244a. مخمس. Beginning as in Ethé, India Office Lib. Cat., No. 1246:—

در عشق تو ای صنم چنانم الخ

fol 245a مقطعات. Beginning:—

تو نیک و بد خویش از خود بپرس

چرا دیگری بایدت محتسب

fol. 254b. Rubâ'îs, in alphabetical order, beginning —

ای دوست که بردهٔ دل از دست مرا

در پای فراق کردهٔ پست مرا

The following note on fol 1a suggests that this valuable copy once belonged to the library of Sultân Muhammad Quṭb Shâh, of Golconda, who succeeded Muhammad Qulî Shâh in A H. 1020 = A.D. 1611.

دیوان خواجه حافظ تمام شد در کتابخانهٔ عامرهٔ بخط محمد حسن کاتب بتاریخ اوایل ماه جمادی سنه ۱۰۲۳ در دار السلطنت حیدرآباد .... الخالص لمولاه سلطان محمد قطب شاه *

A seal of this king is fixed below the note.

Written in fine clear Nasta'lîq, on blue paper, within gold borders, with a double-page 'unwân at the beginning. The headings are written in white on gilt grounds.

No. 154.

foll. 214, lines 11, size 10¾ × 6½, 7½ × 3¾

The same.

Another copy of the dîwân of Ḥâfiẓ without the preface Beginning.—

الا یا ایها الساقی ادرکاساً و ناولها الخ

fol. 194ª. Two Maṣnawîs, the first beginning as in the preceding copy:—

الا ای آهوی وحشی کجائی الخ

The second begins thus on fol. 195ᵇ·—

سر فتنه دارد دگر روزگار

fol. 202ª مقطعات. The first of these Qiṭ'as begins as in Ethé, Bodl Lib. Cat. No. 286, and Ethé, India Office Lib. Cat, No 1259 —

زمانه گر گهر پاک داشتی دراصل الخ

Some Qiṭ'as giving the date of death of several contemporaries of Ḥâfiẓ are found here, such as:—

On fol. 202ᵇ a Qiṭ'ah giving the date of Tûrân Shâh's death, 21st of Ṣafar, A.H. 787, conveyed by the words میل بهشت This is evidently Khwâjah Tûrân Shâh, surnamed Jalal-ud-Dîn, who was the Wazir of Shâh Shujâ', the patron of Ḥâfiẓ.

On fol. 204ª another Qiṭ'ah bearing the date of death of Bahâ-ud-Dîn in A.H. 782 expressed by the words قرب طاعت. This Bahâ-ud Dîn was a celebrated Qâḍî of Shîrâz during the reign of Shâh Shuja'.

On fol. 208ᵇ a Qiṭ'ah giving Majd-ud-Dîn Ismâ'îl's death in A.H. 756 contained in the words رحمت حق This man was also a distinguished Qâḍî of Shîrâz.

Then begin the Rubâ'îs. which are forty-two in number; beginning of the first Rubâ'î as in Ethé, Bodl. Lib. Cat., No. 834:—

امشب ز غمت میان خون خواهم خفت
وز بستر عافیت برون خواهم خفت

Written in a bold and clear Nasta'lîq, within gold ruled borders, with an illuminated frontispiece

Dated, Aḥmadâbâd, 26th Muḥarram, A.H. 1034.

Scribe: محمد حسین انجو

Presented by
Shâh Aḥmad Ullâh of Ġâzîpur

No. 155.

foll. 206, lines 12; size $7\frac{1}{2} \times 4\frac{1}{2}$; $5 \times 2\frac{1}{2}$.

The same

Another copy of the dîwân of Ḥafiẓ.

Contents —

fol. 1[b]. Gulandâm's preface, beginning as usual.

fol. 5[b]. Qaṣidas, beginning:—

شد عرصهٔ زمین چو بساط ارم جوان الخ

fol 15[b] Ġazals, beginning as usual:—

الا یا ایها الساقی ادر کاساً و ناولها الخ

fol. 184[b] Another series of Qaṣîdas, beginning:—

دارای جهان نصرت دین خسرو کامل الخ

fol 185[a] Muqaṭṭa'ât, beginning:—

ساقیا پیمانه پر کن زانکه صاحب مجلس است الخ

fol. 189[b]. Maṣnawî beginning.—

الا ای آهوی وحشی کجائی الخ

fol. 195ª. Another series of Ġazals, beginning.—

دیدم بخواب خوش که چو ماهی برامدی الخ

fol. 197ª. Rubâ'îs, seventy in number beginning·—

گفتی که ترا شوم مدار اندیشه الخ

Written at Shîrâz, in a fair Nasta'lîq, within gold-ruled borders. Not dated, probably 16th century

Presented by
Khurshîd Nawâb of Patna.

No. 156.

foll. 245 lines 13, size $6\frac{1}{2} \times 3\frac{1}{4}$, $4\frac{1}{2} \times 2\frac{1}{4}$.

The same.

Another copy of the dîwân of Ḥâfiẓ.
Contents —
fol 1ᵇ Ġazals, beginning as usual.
fol. 218ª. Qaṣîdas, beginning·—

جوزا سحر نهاد حمایل برابرم الخ

fol. 220ª. Maṣnawî, beginning - -

الا ای آهوی وحشی کجائی الخ

fol. 226ᵇ Another series of Ġazals beginning: -

ی دادہ بباد دوستداری الخ

fol. 228ᵇ. Another series of Qaṣîdas, beginning —

ماهی چو تو آسمان ندارد الخ

fol. 230ᵇ. Mukhammasât, beginning as in Ethé, Ind. Office Lib. Cat., No. 1246:—

در هجر تو ای صنم چنانم الخ

fol. 232ª Muqatta'ât, beginning.—

ز خواب مستی دوشین جو چشم نکشودم الخ

fol. 239ᵇ Ruba'is, forty-six in number, beginning.—

مردی ز کنندهٔ در خیبر پرس
اسرار کرم ز خواجهٔ قنبر پرس

The MS. breaks off with the first line of a Rubâ'î

تا حکم قضای آسمانی باشد
کار تو همیشه کامرانی باشد

but some artful modern hand has tried to make the MS. look complete by repeating a Rubâ'î and finishing the copy by adding a false colophon, dated 15th Sha'bân, without giving the year

Written in a clear Nasta'lîq, within gold-ruled borders, with a decorated heading in the beginning.

Apparently 16th century

No. 157.

foll 314, lines 14, size $8\frac{1}{2} \times 5\frac{1}{4}$; $6\frac{1}{2} \times 3\frac{1}{2}$.

The same

A copy of the dîwân-i-Hâfiz, with a short glossary of the dîwân in the end.

Contents:—

fol 1ᵇ. Gulandâm's preface, beginning as usual.

fol. 7ª. A Qasidah in praise of 'Alî bin Abû Tâlib, not found in any other copy; beginning:—

آن گلبن باغ وفا آن سرو بستان صفا
خورشید برج ارتضی یعنی علی مرتضی
مقصود امر کن فکان مطلوب اسم جسم و جان
مفتی درس انس و جان معنی حرف انما

درج ولایت را صدف برج امامت را شرف
شاه عرب ماه نجف چابک سوار لا فتی

fol. 8b. One Musaddas in praise of Imâm Shâh-i-Khurâsân, beginning as in Ethé, Bodl. Lib. Cat., No. 838 —

دوش بودم در طواف روضهٔ خیر الانام
شاه سلطان خراسان آن امام ابن الامام

fol. 12b. A Qasidah in praise of Abû Isḥâq, beginning as in Ethé, Bodl. Lib. Cat., Nos. 826 and 836 —

دمیده دم که صبا بوی گلستان گیرد
چمن ز لطف هوا نکته بر جنان گیرد

fol. 14a. A Qaṣîdah in praise of Shâh Shuja', beginning —

شد عرصهٔ زمین چو بهشت برین جوان
از پرتو سعادت شاه جهان ستان

fol. 17a A Qaṣîdah, beginning as in Rieu Supplt., No. 267, with a slight difference —

پس از حمد خداوندی که بی‌شبهست و بی‌همتا
ثنا و نعت پیغمبر کنم از جان و دل انشا

fol. 18b Qasîdas in praise of 'Alî bin Abu Ṭâlib The verses of the first Qaṣîdah begin with the successive letters of the alphabet It runs thus —

الف آی اولیای دین پرور
قاضی شرع و معنی منبر
ب ببازم ببازوان علی
تو بکند است قلعهٔ خیبر

The second Qasîdah begins on fol 20a as in Ethé, Bodl. Lib. Cat., No. 830.—

مقدری که ز آثار صنع کرد اظهار

The Qaṣîdah beginning with the line جوزا سحر نهاده الخ is found here on fol. 22b.

fol. 24a. A Qîṭ'ah in which it is said that the dîwân of Ḥâfiẓ consists of eight thousand verses:—

کردیم شمار بیت بیتش
شد هشت هزار بشنو از من

foll. 24b–25a Qiṭ'as. Most of these Qiṭ'as give the dates of the death of the same persons mentioned in No 154 above.

fol. 26b Ġazals, beginning as usual:—

الا یا ایها الساقی ادرکاساً و ناولها الخ

fol. 266b. Maṣ̱nawîs, including ساقی نامه.

fol. 280a. Muqaṭṭa'ât.

foll. 280b–291a. Qiṭ'as bearing the dates of the death of several persons, such as Khwâjah Fath Ullâh, Khwâjah Ṭâhir, Abû Isḥâq, Tûrân Shâh, Qiwâm-ud-Dîn, and Bahâ-ud-Dîn.

foll 291a–293b. Several beautiful تضمین on some of the Ġazals of Ḥâfiẓ in the form of Mukhammas. The first begins thus:—

اگر خواهی که بکشاید ترا قفل در دلها
کلید خود بکن پیوسته خاموشی بمحفلها
منادی میزنند هر صبح در بستان عنادلها
الا یا ایها الساقی ادرکاساً و ناولها
که عشق آسان نمود اول ولی افتاد مشکلها

fol. 294a. Rubâ'is, beginning:—

در آرزوی بوس و کنارت مردم الخ

The Rubâ'is in this copy are one hundred and thirty-one in number, much more than in any other copy.

fol 308a. فرهنگ دیوان حافظ. A very short glossary of the dîwân.

Beginning:—

بر رای خردمندان و ارباب عرفان و اصحاب وجدان پوشیده نماند الخ *

The author of this glossary, who does not mention his name, gives the meanings of the words used in the dîwân in mystical senses.

The glossary itself begins on fol. 309ª with the word اخراج and ends with the word مهجر.

It is divided into three parts, viz. مقدمه (fol 309ª), توسط (fol 311ᵇ), and خاتمه (fol. 313ᵇ). The words explained are in alphabetical order.

It is worth noticing that this copy of the dîwân contains about two hundred and four Rubâ'îs of the celebrated Khayyâm of Nîshâpûr. They run from foll. 27ᵇ–109ª and are written in a minute Nasta'lîq on both sides of the last verse of each of the Gazals of Hâfiz.

The last quatrain of Khayyam found here runs thus.—

گر می نخوری طعنه مزن مستانرا
ور توبه دهد توبه کنم یزدانرا
تو فخر بدین کنی که من می نخورم
صد کار میکنی که می غلامست آنرا

foll. 28ᵇ, 31ᵇ, 34ᵇ, 37ª, 42ª, 43ᵇ, 45ᵇ, 48ᵇ, 50ᵇ, 53ª, 55ᵇ, 58ª, 68ᵇ, 71ª, 74ᵇ, 77ᵇ, 85ª, 88ª, 94ᵇ, 97ᵇ, 98ª, 99ᵇ, 104ᵇ, 106ᵇ, 108ª, 113ᵇ, 115ᵇ, 117ª, 118ª, 119ᵇ, 122ª, 123ᵇ, 129ᵇ, 131ᵇ, 133ª, 138ª, 141ᵇ, 144ª, 151ª, 154ª, 155ᵇ, 158ᵇ, 160ᵇ, 162ª, 164ª, 167ᵇ, 169ᵇ, 172ᵇ, 175ᵇ, 181ᵇ, 184ª, 185ª, 189ᵇ, 191ª, 204ᵇ, 214ª, 222ᵇ, 226ª, 227ª, 233ª, 236ᵇ, 237ᵇ, 248ᵇ, 253ᵇ, 261ª, and 264ᵇ contain beautiful illustrations in the Indian style

foll. 1ᵇ, 2ª, 25ᵇ, 26ª, 307ᵇ, 308ª contain full-page flower plants.

Written in fine, clear Nasta'lîq within gold borders, with a double-page 'unwân at the beginning. The headings are sumptuously adorned throughout.

Not dated, apparently 17th century.

No. 158.

foll. 172, lines 12; size 4¼×2¾ 3×1½.

The same

A beautiful copy of the dîwan of Hâfiz, containing Gazals, Muqatta'ât, and Rubâ'is only —

fol 1ᵇ. Gazals.

fol. 169ᵇ. Muqaṭṭa'ât, begin thus:—

چو دو نان درین خاکدان دنی
ز بهر دو نان از چه مضطرب

This Qit'ah agrees with the one on fol. 287ᵇ of the preceding copy, but the arrangement of verses is different there. It begins there —

ز دد دور باش و به نیکی گرای
مکن عمر ضایع به لهو و لعب

agreeing with the third line here.

fol. 170ᵇ. Rubâ'is, begin·—

چون غنچهٔ گل قرابه پرداز شود
نرگس بهوای می قدح ساز شود

The colophon says that this copy was written by one Ḥasan, a servant of Syyid Zayn-ud-Dîn 'Alî Khân Bahadur Fîrûz Jang, Nawwâb Nâẓim of Bengal (succeeded in 1810), and completed on the 14th Ṣafar, A.H. 1230.

Written in a beautiful minute Shafî'â, within gold and coloured borders, with a small decorated heading in the beginning. The first sixty-six folios are decorated with floral designs in gold on the margin.

No. 159.

foll. 140; lines 19; size 9¼×6¼, 7×4.

شرح دیوان حافظ

Sharḥ-i-Dîwân-i-Ḥâfiẓ.

A commentary on the dîwân of Ḥâfiẓ.

Begins.—

حمد حق و نعت مصطفی را
از دل بزبان رسانده اول

بی‌دعوی فضل و لاف و دانش
این شرح رقم نمود افضل

The name of the commentator, Afḍal, occurs only in the above opening lines. He is probably the Afḍal of Ilâhâbâd who wrote the حل مثنوی, a commentary on the Maṯnawî (see No 78 above), and to this the commentator refers in his present work on fol 12ᵇ —

و بعضی شارحان مثنوی در بعضی مواضع بیان مراد باطنی
نموده چنانکه در حل مثنوی نقل کرده‌ام *

The colophon quoted below also gives this name.

It appears from the concluding lines of this commentary that the author has also left a commentary on the Qirân-us-Sa'dayn.

بشکر خداوند رانم سخن
که از فضل او بهره جان من
شد از شرح دیوان حافظ چنان
که نتوانم آوردن اندر بیان
بدان بهره چون دست فکرت زدم
بشرح قران دو سعد آمدم

The following quotation from the introduction (مقدمه) will give an idea of the importance of the commentary :-

باید دانست که اشکال ابیات واقعه دیوان خواجه حافظ بچند
وجه است و تفصیل آن وجوه آنکه بعضی ازان ابیات ازان قسم
است که معنی شعری آنها بسبب غموض عبارت فارسی بآسانی
بر نمی‌آید پس رفع آن غموض باید کرد و بعضی از آن قسم که
معنی شعری بعبارت عربی مودی شده پس ترجمه آن باید
نوشت و بعضی از آن قسم که معنی شعری آن موقوف است بر
قضیه پس ذکر آن قضیه باید نمود و بعضی ازان قسم که اگرچه
معانی آنها ظاهر است اما دران معانی اختلاف واقع شده

پس بیان مطلب آن ابیات بتفصیل باید نمود تا هرچه حق باشد
مقرر گردد و بعضی از آن قسم که درمیان معانی آنها و میان
مسائل شریعت یا طریقت یا حقیقت تطبیق میسر نمی‌آید
مگر بصرف الفاظ آن ابیات از ظواهر آن الفاظ بس حرف آن
الفاظ از ظواهر آنها بسوی الفاظ خفیه که تطبیق مذکور بدان
حرف میسر آید باید نمود الخ *

The مقدمه is followed by an explanation of phrases and mystical words used in the dîwân of Ḥâfiẓ, such as· زلف, خال, ساقی, می, معشوق and بوسه, etc., etc., and the commentator quotes Muṣṭalaḥât-ush-Shu'arâ and Sharḥ-i-Gulshan-i-Râz and others as his authorities.

foll. 13ᵇ–18ᵃ. Some detached verses from the dîwân after which begins the explanation.

Written in a careless Nasta'lîq.

Not dated, apparently 18th century.

The colophon :—

تمام شد نسخهٔ شرح دیوان خواجه حافظ من تصنیف ....
شمس العارفین .... شیخ محمد افضل الهآبادی قدس سرهٔ
العزیز .... از دست فیض الله تحریر یافت *

No. 160.

foll. 104, lines 27–29, size $10\frac{3}{4} \times 6\frac{1}{4}$; $9 \times 5\frac{1}{4}$.

شرح دیوان حافظ

Sharḥ-i-Dîwân-i-Ḥâfiẓ.

A defective copy of a commentary on the dîwân of Ḥâfiẓ by one Sayf-ud-Dîn Abul Ḥasan 'Abdur Raḥmân with the Takhalluṣ Khatmî

سیف الدین ابو الحسن عبد الرحمن المتخلص بختمی compiled in A.H. 1126. The name of the commentator occurs throughout and the date of compilation is found on fol. 99a.

A few folios are missing at the beginning, and the MS opens with the commentary on the following lines of the first Gazal of the dîwân:—

همه کارم ز خود کامی به بدنامی کشید آخر—نهان کی ماند الخ *

حضوری گر همی‌خواهی از و غافل مشو حافظ — الخ *

متی مرطبه است بمعنی هرگاه و کلمه ما زایده است تلق بعل مضارع مخاطب معلوم است الخ *

The commentator at first explains the meanings of the words and phrases, with their grammatical relations, and then proceeds to give an elaborate explanation of the verses, illustrating by quotations from the Qur'ân, the traditions and other great authors and poets In several places the commentator has put possible difficulties in the form of questions (سوال), explaining them satisfactorily in the form of answers (جواب)

Written in a careless and rough Indian Nasta'liq by one سید فخر الدین علی بن سید محمد فاضل

Not dated, apparently 18th century

No 101.

foll. 210, lines, centre column 17, marginal column 30, size 10¼ × 6¼, 8¾ × 4¼

Another defective commentary on the Dîwan-i-Hâfiz

The name of the author is not found anywhere, as many folios are missing from the beginning

The MS opens with the first line of a Gazal ending in

الا ای طوطی گویای اسرار
مبادا خالیت شکر ز منقار

الا کلمه تنبیه است در پارسی بجهت التماس نیز آمده است
طوطی در عرف صوفیه صافیه نفس ناطقه را گویند الخ *

In some places difficult words and phrases are explained. The explanations of verses, though short, are of a learned and a decidedly Ṣûfîc character. References to the Iṣṭilâḥât of Mîr Sayyid 'Alî Hamâdânî and Farhang-i-Luġât are given in many places.

Written in an ordinary Indian Nasta'lîq

Not dated, apparently 18th century.

END OF VOL. 1.

Printed by Norman A. Ellis, Baptist Mission Press,
41a Acharyya Jagadish Bose Road, Calcutta